

Kerala

in Mumbai

October 2010



**First Lady of
Raj Bhavan**



**Magician on
unity trail**



Cops need to be tough

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EDITORIAL*Youth As Role Models*

Sane, sagacious youth all over the country had remained unswayed by the hysteria created by the media and those in authority over the apprehended fall out of the court verdict on the ownership of land on which rested the disputed Babri Masjid at Ayodhya.

While tension touched fever pitch, the youth all over the country treated it as a minor issue not worth their bother.

This was perhaps the same attitude that the residents of Ayodhya also adopted. The political storm raging outside did not seem to affect them one bit. In fact, many of them came out openly on various television channels to declare that they were least bothered about court decrees and that it was only political instigation that has led to a situation of crisis.

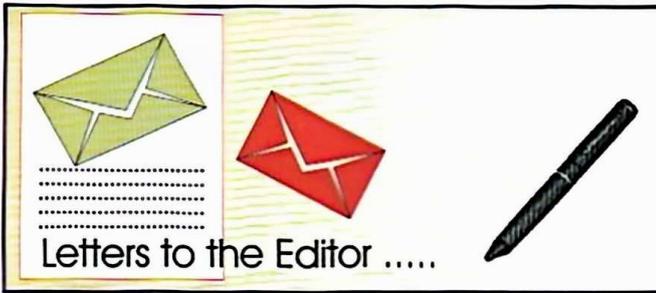
The media, it must be noted, went berserk over the verdict making people believe that something of disastrous proportions was to happen. The government, instead of allaying the fears of the people, did little to reassure the people that it was in full control of the situation. In fact, its delayed advice to the media not to project old shots of the demolition of the Masjid only revealed its own nervousness.

There were, indeed, some channels that geared themselves to douse any fires in the wake of the verdict on 30 September, by interviewing prominent citizens and leaders to project the view that nothing untoward was likely to happen. Some of them even advanced their views that none of the political parties wanted any trouble at the present juncture, unlike on 6 December 1992, when fanatics destroyed the heritage monument, as if that would erase an unsavoury episode in history.

The Governments, at the Centre and in the States, appeared to be seized by a paroxysm of fear. This was evident when all they could do was to publicize the fact that they had made all arrangements to tackle any situation, instead of giving reassurance to the people that it did not anticipate any trouble. It could merely have gone ahead as on all earlier occasions to round up all known anti-social elements in every apprehended trouble spot and detained them till the situation returned to normal. This is the procedure any cool headed Home Minister would have adopted under normal circumstances.

A little circumspection and discussions with opposition political parties would also have provided the reassurance to harried Home Ministers that none of the political parties capable of instigating communal riots really wanted any trouble this time. This presupposes the assumption that governments by now know that communal riots are never touched off by the common people. It is only the political need to make a statement that triggers off and sustains a communal riot.

The 1992 -93 communal riots after the fall of the Babri Masjid and the serial bomb blasts following soon after had satiated the communally political divide in the country. Both now have different agendas to follow. But then, the strange situation is that politicians do not stretch out over their fences to talk to their adversaries. The communication gap coupled with mediocre intelligence, often creates unwanted situations.



Prediction on Amitabh Bachchan

Amitabh Bachchan must be very happy to know that his rise to fame and stature was predicted very early in his career by someone but must be ruling the fact that nobody cared to inform him.

It is sure that he is going to be the emperor of Indian Cinema for a very long time to come.

-Mohammedali, Mulund

Malayali authors in Mumbai

We are surprised to know that there are many Malayali authors in Mumbai as we go through the Book Reviews published in your magazine. It is indeed a revelation. However we do not come across any poems, short stories or articles by these men or women of letters in English periodicals published from Mumbai. Is it because the standard set for these periodicals are too high for these writers?

- K Ramachandran, Chembur

Mainline English newspapers and periodicals now have little space for book reviews, or appreciation of art and culture. Commercialisation of the media is a blot on what should have been vehicles of enlightenment for readers and viewers.

-Editor

Articles on Ganesha and Ramzan

I am a regular reader of your magazine. Kudos to Lakshmi madam on the wonderful articles on Ganesha and Ramzan. It was well researched and very informative.

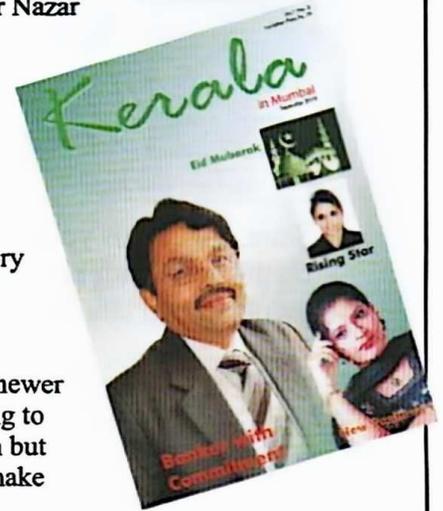
-Anand Balasubramanian
Andheri (W)

Rising Stars

Your article on Benazir Nazar was very educative.

I remember the article published in your earlier issue on her father who rose from very humble beginnings to found Akbar Travels. The story of Malayalees coming from economically backward classes to Mumbai and rising to newer heights is very inspiring to others who only dream but never do anything to make things happen.

There may be several personalities like them in Mumbai. Please bring their stories too in your future



Kerala in 'Kerala in Mumbai'

We find very little of Kerala in 'Kerala in Mumbai' albeit you publish the salient features of certain places in Kerala. Having no practical knowledge of Malayalam, we are completely cut off from the lives of Malayalees in Kerala as we do not read Malayalam papers published from Mumbai. People of my generation felt very happy that now we can access Kerala through your English pages but are slightly disappointed as there is not much on the current lives of Malayalees of that state.

- Mary James, Mira Road

Malayalam literature

Our parents tell us that Kerala has a rich literature but we missed out on our mother tongue. Though we speak Malayalam at home, we can hardly read any passages from Malayalam news papers or books as often we do not understand the meanings of the words used in them. Very often the words used are beyond our comprehension. Will you please publish translations or condensations of well known stories, articles or books published in Malayalam in your esteemed magazine?

- Sreedevi S Menon, Borivli

We welcome responses from readers. Please forward your responses and suggestions about various happenings concerning Malayalees residing in this part of India. You may send them via e-mail to keralainmumbai@gmail.com or by post to Editor, Kerala In Mumbai, 105-B, Twin Arcade, Military Road, Mumbai 400 059.

November issue of KERALA IN MUMBAI will continue its focus on Chembur and December issue will be on Andheri West. Organisations and personalities of these areas may forward their reports/opinions along with relevant photographs to the Editor, KERALA IN MUMBAI

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ASWATI G DORJE

A COP NEEDS TO BE TOUGH

Too many coincidences shaped the life and career of Aswati G ultimately drawing her into the Indian Police Service (IPS) and that too into the Maharashtra Cadre. The only child of Adoor Gopalakrishnan, the eminent film maker, she could have been anything but a police officer.

She yearned to be an academic and in fact put in a stint as a teacher in Thiruvananthapuram, after topping the MA examination in Economics. Things would have gone her way if she had not missed the deadline for securing the Nehru Scholarship at Cambridge.

The Cambridge proposal came up when she had dropped out of her doctoral studies, when her guide, Prof S Uma Devi left to join Harvard University. With a doctorate in her pocket she may not have had any reason to leave Kerala, or go in for the UPSC

examination for the administrative services.

She stood 54th and got into the IPS. It was while she was undergoing her foundation course at Mussourie that she met Chhering Dorje, a doctor by profession who had also been selected for the IPS. He had done his MBBS. Chhering and Aswati got married in 2001 and after a cadre transfer, got into the Maharashtra Cadre in 2003. Her first posting in 2001 was in Assam, a state in turmoil. That, however, qualified her to get an even tougher posting in her new cadre, Gadchiroli, the nerve centre of the Naxalite movement in Maharashtra.

From there the Dorjes were posted to Thane, she as DCP at Ullhasnagar and he at Kalyan. Thane at that time was a little better than Gadchiroli with less risks and threats from extremists.

As she was expecting her baby in 2004 the CP, D Sivanandhan gave her a soft posting, an executive job at



the Crime Branch. After the baby was born in 2005, she sought another favour—a posting to a place where medical facilities would be easily available. The Dorjes then went to Nagpur. She was posted as Deputy Commissioner of Police, Nagpur and later became the Superintendent of Police, Wardha. The township hallowed by the presence of Mahatma Gandhi, hardly half a century earlier, she found was reeking with a thriving illicit liquor business. Cleaning it up and restoring the sanctity of Sevagram Ashram of the Mahatma became her priority.

A lady police officer doing a tough policemen's job, Aswati, however, did not find it so tough going. She had to appear tough, draw her own wall of integrity and steadfast refusal to condone wrong doing. Once the reputation that Aswati Dorje was a tough officer was established, her job became easy.

The message went not only to the violators of the law, but some law makers too. The word spread soon that Aswati G. is no one's stooge, even people's representatives came to deal with her with due deference.

The initial three weeks in the force, she admits, were bad. As a senior police officer she would never abuse anyone even under the gravest provocation. With true womanly instinct, she would take pains to understand the other man's feelings.

But it was always a different matter when it came to putting down her reactions, opinions or notings on paper. She could then be merciless and ruthless.



Adoor Gopalakrishnan

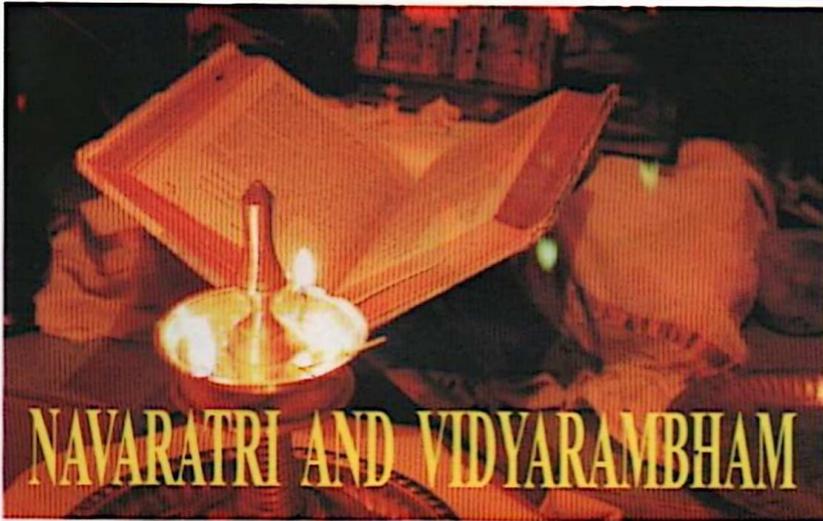


“Being a police officer is tough,” Aswati asserts even as she picks up the telephone to answer a call from her boss, who on hearing about a gherao of a municipal office for a minor local issue, asks her to rush there. With elections due to the Brihanmumbai Mahanagar Palika, every political outfit, understandably, is quick to capitalize on even imaginary problems of their constituents. That being civic politics, no police officer could ignore even minor, localized, conflicts. In substance the DCP, in charge of Zone V is on duty almost round the clock. Zone V incidentally stretches from Dadar, Shivaji Park, Mahim, to Dharavi and Kurla. Zone V, in other words, is the home and breeding ground of the Mahanagar's middle class militancy, with fringe elements given to mindless tunnel vision on national aspirations and even ground level interests. Coming from the rarified world of creativity, intellectualism and a global view exemplified by her father, her job brings Aswati face-to face with the nitty gritty of the reality of corruption, wheeler-dealing of politicians at grassroot levels and gory crime. Aswati was brought up in the sanctity of “Darshanam” in Thiruvananthapuram, built entirely by her father from recycled heritage artifacts collected from princely palaces, architectural monuments under

renovation or demolition. What functions as the doorbell at Darshanam is an ancient temple bell. From there to a spacious flat at Worli, next to her office, is a far cry. But DCP Aswati G. has adjusted herself to life in the megacity.

Needless to say, Adoor Gopalakrishnan and his wife, Sunanda, are proud of their only child, her decisions and her choices in life. Adoor recalls: “I never decided anything for her. I let her do what she thought right. She was a voracious reader while at college, and wanted to be a teacher. She had her own mind and all I had to do was to see that she got the best of education.” He is glad that she has joined the police force. “There is need for more women to become policemen. People respond more easily to a woman than tough policemen with their forbidding postures,” he says.

“Aswati did not take the usual route—Delhi University, JNU and the like, to get into the IPS,” he recalls. That speaks a lot for her aptitude and preference for the career she opted for. Like all grandfathers, Adoor Gopalakrishnan adores and dotes over his grandson, Tashi. Even during brief visits to the city, he manages to snatch a few minutes to drop in at the Dorje's at Worli to be with the five-year old schoolboy. ■



Navaratri is the festival of Devi Durga. It commemorates the victory of goddess Durga over the buffalo-demon Mahishasura, and celebrates her annual visit to the terrestrial home of her parents. Durga or Shakti is the militant manifestation of Parvati, Lord Siva's consort.

According to Skanda Purana, she derives her name Durga, from the demon who she slayed after assuming the form of a warrior goddess. The Markandeya Purana says that Durga assumed ten forms to overpower Sumbha and Nishumbha, two demons who were the scourge of the world. In the Vishnu Purana, Vishnu seeks her help to delude a demon king who threatens the infant Krishna. She helps Vishnu to overpower the demons Madhu and Kaitabha. She is best known as *Mahishasuramardini*, the killer of the buffalo-demon, who enjoyed the boon of invincibility, and who oppressed the Gods.

The *Devi Mahatmyam* refers to her

identification with *Shakti* or power, *maya* or illusion and *prakriti* or nature. As *Shakti*, she epitomizes divine power, and surpasses the gods in what is considered as a male preserve. As the personification of *maya* in the Madhukaitabha legend, she deludes the demons so that Vishnu can overpower them. As *prakriti* she is inseparably connected with the physical world.

The Bengali Ramayana by *Krittivasa* speaks of the customary practice of worshipping Durga in the spring. But Rama badly needed her blessings to be able to invade Lanka and rescue Sita from Ravana's clutches. He therefore started worshipping Durga during autumn and thus started the autumnal festival of the puja. *Vijaya dasami* or Dussera is celebrated in many parts of India to mark the victory of Rama over Ravana.

The day previous to the commencement of the vow, when the *Amavasya thiti* commences, one should eat only once. An ideal space is

to be reserved for seating the Devi with decorations and illumination. In the absence of an image of the Devi, one should place an earthen water-pot on the throne filled with water brought from a holy place. One should pray before the Devi thus: "O Mother, Mother of the world, I will perform this excellent *Navaratri* vow, be pleased to help me in every respect."

NINE FORMS WORSHIPPED

Each day's puja should be for each of the nine forms of the Devi, viz, Mahakali, Mahalakshmi, Mahasaraswathi, Yogamaya, Raktadanthika, Sakambhari, Sakadurga, Bhramaridevi and Chandika. Every day one should worship the virgins (young girls from the age of 2 to 10), give them beautiful clothing, ornaments, sweets etc. Altogether, nine virgins are to be worshipped: Kumari,



G.H Ananthanarayanan



Dandiya dance during Navaratri

Trimurti, Kalyani, Rohini, Kalika, Chandika, Sambhavi, Durga and Subhadra. The worship of the different virgins is expected to yield different results such as elimination of poverty, longevity, wealth, learning, victory, fulfillment of desires, cure of diseases, destruction of enemies and removal of miseries.

One should fast on all the nine days, but if that is not possible at least on the *Sapthami*, *Ashtami* and *Navami*. By observing the *Navaratra Vrata*, one will get all the learning, health, wealth and happiness and even the final beatitude. The worship of the Devi takes different forms in different places Bomma Kolu in Tamil Nadu, Ram Leela in North, Garbha and Dandiya in Gujarat, Navaratra in Karnataka etc. The worship is rooted in folk traditions.

VIDYARAMBHAM

In Tamil Nadu, the traditional format of a Bomma Kolu includes keeping dolls, icons and other colourful objects in a tiered format (steps usually in odd numbers). The steps are covered with paper and decorations stuck on them. Figures of Gods and Goddesses predominate though some also embellish the steps with figures of animals. Some arrange the dolls on the steps, starting from vegetation, animals, humans and right on top the dolls. Some adopt certain specific themes. The basic idea of the Kolu is to create an atmosphere of both gaiety and piety. It also helps to foster a spirit of friendliness.

On the Durgaashtami day, books, particularly books of students and religious books are kept for puja and they would be taken from the puja only after one worships and on Vijayadasami day, which marks the conclusion of the Navaratri festival, when the Goddesses, Durga, Lakshmi and Saraswathi are specially propitiated and their blessings are specially invoked. That is also the day when a child is initiated into the world of letters (*Vidyarambham*).

THE INITIATION

Vidyarambham is one of the sixteen important Samskaras to be performed. It means initiation of a child into the world of letters. It marks the beginning of the education of a child. Akshararambham, Aksharavikaranam and Aksharalekhanam are the other names by which it is called. It is to be performed when the mind of the child is prepared to



receive education. The age for performing this Samskara is the fifth year according to Visvamitra. It could be performed even in the seventh year. Taking into account the advancements made in educational techniques and practical needs such as the age prescribed for admission to schools, this ritual is now performed between the age of three and five. The proper time for its performance is from the month of Margasirsa to Jyeshtha.

The months from Ashadha to Kartika, when Lord Vishnu is supposed to be sleeping, are prohibited. An auspicious day when the Sun is in the northern hemisphere is to be chosen. Vijayadasami Day, which marks the conclusion of *Navaratri* festival, is generally chosen for this purpose. This is so, because according to Srimad Devi Bhagavatham, those who want learning get all the learning. If, for any reason, one is not able to do it on that day, any other auspicious day is chosen, so that the child is formally initiated into learning with the blessings of the kindly gods and goddesses. Education holds the key to development of the human personality and for all material and spiritual progress and hence rightly has this Samskara been included in the corpus of Samskaras.

The ceremony begins with the bathing, scenting and decoration of the child. Then Vinayaka, Saraswathi, family goddess and Brihaspati are worshipped. Narayana and Lakshmi are also propitiated. Then a *Homa* is offered. The initiation is done by the teacher, who sits facing towards the east. The child sits facing the west. The Samskara consists of both reading and writing. Saffron and other substances are scattered on a silver plate and letters are written with a gold pen or gold ring or a pen specially made or brought for the

purpose. The following phrases are written: "Salutation to Ganesha, Salutation to Saraswathi, Salutation to family gods and goddesses and Salutation to Narayana and Lakshmi". After this "Om Namaha Siddhaya" or Salutation to Siddha (which indicates the Jain influence on Hindu Samskaras). Then the child worships the teacher and the teacher makes the child read thrice what was written. Having read, the child presents clothes and ornaments to the teacher and makes three circumambulations around the gods. Brahmins are entertained and propitiated with sacrificial fee. In return, they bless the child.

In Kerala, it is Thunjath Ramanujan Ezhuthachchan who popularized the Samskara of Vidyarambham among the local people. It was he who sponsored and brought into practice the 51-letter alphabet for Malayalam in place of the 30-letter Vattezhuthu, which was the script in use earlier. In order to popularize the new alphabet he wrote the Keerthanam (a poetic song) Hari Nama Keerthanam in the new alphabet. The song then became instantly popular, and the new alphabet grew in use and popularity along with it. "Hari Sree Ganapathaye Namah" is also 51-lettered according to the new system of counting with the alphabet. This method of initiating children to the alphabet was also begun by Ezhuthachchan. It is said that Ezhuthachchan modified the alphabet and wrote his composition sitting under a Kanjiram tree (*Nux Vomica* in Latin). As a mark of reverence for the spot, even people from neighbouring areas gather there during Vijayadasami festival to take some sand from there to use in the initiation of their children into the world of letters. ■

Navarathri Mandapam Festival in Thiruvananthapuram

In Thiruvananthapuram, Navarathri is celebrated for nine days with a Carnatic Music festival at the Navarathri Mandapam, near the East Entrance of the Padmanabhaswamy Temple. It is a great cultural event in Thiruvananthapuram. Almost all eminent musicians have sung here. The most interesting fact in this event is that the performances are not held with any commercial interest. The songs are devotional renderings of the great Masters of Carnatic music as an offering and prayer to Saraswathi, Goddess of Learning and Wisdom.

In the words of Prince Aswathi Thirunal Rama Varma, the present scion of the Travancore Royal Family, "When Sage Kambar (author of the epic Kamba Ramayanam) knew that his end was nearing, he gifted the idol of Saraswathi which he worshipped, to a Chera King whose name I forget. This was before the formation of the Venad Swarupam and later Travancore. The state of Travancore was established by Maharaja Marthanda Varma (1729-1758)... The Chera King had promised Sage Kambar that the Navarathri Festival for the precious Saraswathi Amman would be conducted every year, come what may. This promise has always been kept and the Navarathri Festival is being conducted by the royal family of Travancore to this day".

The Navarathri Mandapam Festival takes place every year during the time of Navarathri in the month of October/ November. This year it is celebrated from October 8 to Oct17. The concerts are both vocal and instrumental. The Festival is organised by the Navarathri Trust of which Prince Rama Varma is a trustee.

Prince Rama Varma (Aswathi Thirunal) is a renowned classical Music singer and Veena player having learnt Carnatic

music from Vechoor Hariharasubramania Iyer and Dr M. Balamuralikrishna, and veena from Trivandrum R. Venkataraman and Sangeetha Kalanidhi Prof K S Narayanaswamy. He is the son of Pooyam Thirunal Gowri Parvathy Bayi and Chembrol Raja Raja Varma, The



Navarathri Mandapam

Prince is a direct descendant of Maharajah Swathi Thirunal and Raja Ravi Varma.

In earlier times when Padmanabhapuram was the capital of Travancore State, Navarathri Puja was a State ceremony at Padmanabhapuram Navarathri Mandapam situated on the Padmanabhapuram Palace premises. But when the capital shifted to Thiruvananthapuram in the 18th century during the time of Dharma Raja (Karthika Thirunal Rama Varma), the Royal Family honoured its promise to the ailing poet Kambar made as early as the ninth century and shifted the venue of the Navarathri festivities to the Navarathri Mandapam at Thiruvananthapuram. And it is celebrated with grandeur every year till today.

On the first day of Navarathri, the idol of Goddess Saraswathi is brought on a caparisoned elephant by the pujari from the Padmanabhapuram *Thevarakattu* in a grand procession. The deities of Velayudha Perumal (Murugan) and Munnutu Nangamma from Sucheendram on a silver horse and a palanquin respectively accompany the Goddess. The procession reaches the



Lakshmi Venkatachalam

Navarathri Mandapam in Thiruvananthapuram where the Head of the Royal Family receives them. The Saraswathi Amman is kept in the Navarathri (Chokita) Mandapam, the Velayudha Perumal is taken to the Aryasala Temple while Munnutu Nangamma is placed in the Chenthita Temple. The Goddess is decorated and worshipped with fresh flowers and fruits. The fragrance of camphor fills the place. During the concerts, only Hindus are allowed inside the Mandapam, and both the male

performers and the male audience have to be barechested and clad in dhotis. The audience sits on the ground and listens. There are loudspeakers outside and seating arrangements just outside the Mandapam for the public to hear the rapturous performances.

Till 2006 women were not allowed entry or permitted to sing inside the Navarathri Mandapam. History was created in the annals of the Mandapam when Smt Parassala Ponnammal became the first woman to sing at the Mandapam in 2006 and women audience were allowed entrance to the Mandapam. This was mainly because of the efforts of Prince Rama Varma.

There is no applause after the concert. For this is not a performance in the conventional sense but a musical offering to the Goddess Saraswathi. The concerts start at 6 am and end at 8.30 pm. This is followed by *Deeparadhana* and *aarti* to the Goddess.

Swathi Thirunal has composed nine Navarathri krithis. These songs are sung here on the nine days. Other songs that are sung are also Swathi Thirunal's compositions.

After the festivities are over, the Goddess Saraswathi and the other idols are taken back to the Padmanabhapuram Palace and Sucheendram.

A centuries-old tradition is thus still kept alive in Kerala. ■



Prince Rama Varma performing a concert

Using Cinema To Spur Creativity

I am privileged to be a film maker by profession and an alumni of the FTII (Pune). I was the first girl student to specialize in *Advanced Script Writing And Advanced Direction*, both post graduate courses.

Once at the institute, when Swami Chinmayananda came visiting, I was introduced to him as the only girl student. "It has to be a Malayali...." he said with a twinkling smile. Later in his talk to us, he said "cinema is such a great medium....if I had not taken Sanyas, I would have been a film director." And then looking at me he said "You must do something for children and youthlet their tastes not be corrupted." "Please do not prostitute this great art....," he pleaded. Our principal Jagat Murari nodded compliance. Swamiji's words left an imprint on me and strengthened my own conviction about the potential of cinema to entertain and enlighten.

As kids, the weekend movie outing with its attendant ice cream or a bag of nuts was a treat eagerly looked forward to. My eldest sister, Leela, was the gang leader who had the privilege of choosing the movie and the theatre depending on the collective allowance. As the youngest of the large family, I was always added, like the inevitable "kadipatta", primarily because I also had a substantial "pocket money" and did not require a "ticket" as yet. The threat that worked best if we misbehaved or

did not complete our homework was "No movie for you this week...."

VARIED CULTURES

Dad's frequent postings meant we were always a family on the move. A couple of years in a city and then the next transfer came along. This brought in its trail a great exposure to several cultures, languages and social norms, which were reflected in the movies we saw. Mostly it was Hollywood English movies or Hindi ones, with an occasional Tamil, Marathi or a rare Malayalam film.

The family movies were truly wholesome entertainment with a good story, likeable starcast with no pompous behaviourism, tuneful songs, peppered with comedy and romance....with some fights thrown in. The films drew us in vicariously, as though it was happening in our own neighbourhood, and women cried copiously when tragic scenes came on. But when the romantic scenes, especially in close up, lit up the screen, one of my elder siblings would cover my eye with his/her palms, saying "You don't see it" to protect my innocence. It was my first experience of

"censorship". Sometimes they covered their own eyes too.... those were the days of bashful innocence.

The ambience of the theatre, with its large velvet curtains that lifted up gracefully, the cigarette and peanut vendors with their trays moving about, the gradual dimming of lights all added to my wonderment. I was hooked into the



With Indira Gandhi

magic of movies pretty young. I marvelled at the larger than life characters on the screen, the huge armies in combat with hordes of elephants and horses charging, fearless Nadia and her heroics, M S Subbalakshmi crooning away et all with the wondrous eyes of a child. The love ditties lingered far longer and many young teenagers expressed their feelings discreetly through them. It was a watermark of indirect communication. The then socio political scenario was effectively used to inspire in a way no leaders could match. Films had altered our psyche and entered our dreams through the backdoor. Times changed. Many of the elder siblings went different ways, either for further studies or in marriage. Dad had retired. My parents became my movie-mates now. Dad explained the scenes which helped me in grasping the cinema in its totality. He urged me to read the novels on which some of the masterpieces were based. Paul Muni, Ronald Coleman, Clark Gable, Esther Williams, James Stewart were some of his favourites while he encouraged me to read the works of Marie Corelli (his favourite author) like *Vendetta*, *Thelma*, *The Boy*, *Ziska*, and Sir Rider Haggard's *SHE* which helped me to understand the close link between literature and



With Mammootty and cameraman Madhu Ambat

movies. Dad had a gripping way of narrating anything....be it a novel, a movie recap or an incident. It honed my "visualizing" faculty. I thus got initiated into reading of great novels far ahead of my classmates.

CRITICAL FACULTIES

In the first flush of liberation from school uniform and the stern gaze of our convent nuns, my PUC (Pre University Course) was often punctuated with cutting classes and heading for the theatre.

I started writing in a lighter vein and to my surprise the articles were accepted for publication in the college magazine. "I know of a Parvati Nayar ..." dad had said after reading one of my articles. I had to confess about the movies seen on the sly when we were expected to be in class: "Keep it up" he said (my writing and not cutting classes, he clarified) with a smile.

What triggered the spontaneous critiques was the inanity of the stories, where amnesia seemed to be the favourite theme. There was a quality shift, and the star system was overtly present. Luckily as a member of several foreign cultural centres I had an opportunity to see some of the cinematic masterpieces. Driven by a desire to learn the art and craft of movie making landed me in the prestigious FTII, after a gruelling written test and viva and interviews.

The NFAI (National Film Archives of India) within the FTII campus had a rich collection and watching the movies was our greatest privilege and education. Well known film makers from various centres came to teach among them Satyajit Ray, Ritwick Ghatak, Tapan



With Salil Chowdhury - music director



With veteran actor Utpal Dutt - directing "Triyatri"

Sinha, Mrinal Sen, Hrishikesh Mukerjee, Ramu Kariat, and many more....besides our own inhouse bevvy of professors. The nittygritties of movie making was learnt eagerly, and each of us students hoped to make a difference when we stepped out... But the realities outside were starkly different. An entry and exit were simultaneous for many whose "qualified" background was seen as a disqualification.

I chose to make films for children and youth, as suggested by Chinmayaji, along with other types of movies. There is a great demand for good entertainment for our youngsters, which can inspire and spur them on to greater heights. I did manage to do quite a few for this target audience and the responses were very encouraging. I had the opportunity of attending several foreign festivals, seminars, fetes, colloquiums and general assemblies. I was honoured to be on the international juries and also be the chairman for two different festivals abroad. Some of the foreign children's productions are on the same level as their commercial box office productions.

Unfortunately for us, there are no proper outlets for screening good children's and youth movies. With the onslaught of box office commercial films and multiplexes, our youngsters are increasingly drawn into the world of cinema made for adults, in an escapist

format.

In all the films I take on as assignments, irrespective of the target audience, the important factor I keep in mind is "does it communicate effectively....does it make a value statement..." we owe it to the magic of cinema to utilize all its vast possibilities and potential to enrich our minds.

The relevance of the film is never lost. If anything it adds to our appreciation that such subjects were taken up for popular movie making. Remember the film "Guess Who's Coming to Dinner" by Stanley Kramer with Spencer Tracy, Katherine Hepburn and Sidney Poitier made decades ago? It surely helped bridge the racist divide considerably. There is a poignant dialogue in it concerning the proposed marriage between the white girl and the black man, when someone asks "And what would happen to the children...?" and the answer was "may be the president of America!...." and Obama just did that.

In my humble effort to awaken the innate creativity in students and adults alike, through the effective use of cinema, I can get glimpses of a spate of fresh ideas.

With the new technology of digital cinema at our fingertips, surely there is going to be a lot of changes. The time is opportune... grab it... you do not know your own power!!

(Parvati Menon has been Chief Executive Officer and Chief Producer in the Children's Film Society. She has directed two major Hindi films NANI MAA and TRIYATRI, both highly-acclaimed. She has been Chairman of the Jury at the Moscow Film Festival. She is now Visiting Faculty at St. Xavier Institute of Communications, Mumbai.)

JNANPITH for ONV

Malayalam poet O N V Kurup has been chosen for the Jnanpith Award for the year 2007 for his total contribution to Malayalam Literature.

It is after a gap of 12 years that the award, regarded as the highest literary award in the country, has come to Malayalam literature. Late poet G Sankara Kurup was the first ever recipient of the prestigious award in 1965 for his 'Otakkuzhal' and later S K Pottekkat (*Oru Desathinte Katha*, 1980), Thakazhi Sivasankara Pillai (*Kayar*, 1984) and M T Vasudevan Nair (*Randamoozham*) in 1995 also received the award.

Ottaplavil Neelakantan Velu Kurup, popularly known as O N V Kurup or simply ONV, was born on May 27, 1931. His father O N Krishna Kurup was a Sanskrit scholar and Ayurvedic physician. ONV started writing poetry since his early student days. He did his graduation in Economics and post graduation in Malayalam and started his career as Malayalam lecturer at Maharaja's College, Ernakulam in 1957. Later he taught in almost all prestigious colleges of Kerala such as Govt College, Kozhikode, Brennan College, Thalasseri, Govt Women's College and University College, Thiruvananthapuram. Even after his retirement in May 1984, he continued to be a visiting professor at Calicut University. ONV is married to P P Sarojini who retired from the Manuscript Dept of Kerala. Rajivan and Mayadevi are their children.

Besides a number of books of poetry, he



O N V Kurup

has numerous poems written in various periodicals and hundreds of stage and film songs during his illustrious literary career. He has received almost all literary awards and film lyrics awards of the State (13) and Union Governments besides cultural bodies all over the country. "Ujjaini" and "Swayamvaram" are among his many acclaimed works.

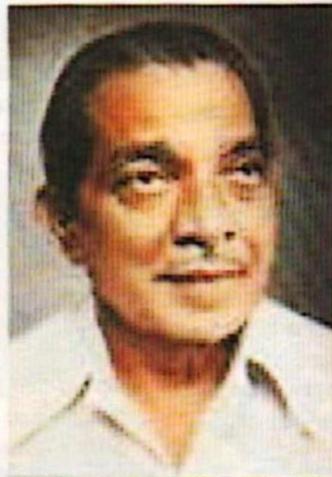
Kendra Sahitya Akademi Executive member, Chairman of Kerala Kalamandalam and Kerala Sahitya Akademi, Member of Board of Studies of Kerala University etc are some of the positions he held in the past. Raagalaya Academy for Music and Arts of Mumbai also had conferred their Award on him in 2006.



Raagalaya President P V Vijaykumar with O N V and his wife Smt Sarojini when they came to Mumbai in 2006



G Sankara Kurup (1965)



S K Pottekkat (1980)



Thakazhi S Pillai (1984)



M T Vasudevan Nair (1995)



Chembur

Mini Kerala in Mumbai

The streets of Chembur present a typical Kerala atmosphere, with men with tucked up dhotis and pretty women with *kasavu mundu* and well combed glossy lushy hair.

The Association of Malayalees with Chembur is hardly 50 years old, but their roots have dug deep into this Mumbai suburb. Until late 40's of the last century, the whole of Chembur was an idle village, inaccessible and marshy land almost totally cut off from the main island. The only reference to Chembur was a slaughter house, a beggar's home and a home for destitute women. Some time around the mid forties the Raj Kapoor family acquired a huge tract of land in one portion of Chembur and set up the RK studio. The Refineries and the Tata Power House were also set up around that time. Chembur also became a favourite proximate week end picnic spot for people from the city.

In 1948-49, Chembur became part of the Bombay Municipal Corporation, coinciding with the rehabilitation of displaced refugees from Pakistan following partition. They were settled in camps and barracks earning the name of Sindhi camp/ Sindhi society. This was followed by the Government constructing three low income housing colonies for industrial workers around Chembur railway station under the Housing Board at Station Colony (Subash Nagar), Shell Colony (Sahakar Nagar) and Township Colony (Tilak Nagar). These transformed Chembur completely and it became a destination.

The migration of Malayalees followed soon thereafter. They started residing mostly as tenants and sub-tenants (legal and illegal) in these colonies as they could afford to pay only low rents and accommodation at low rents were offered here by the regular allottees who preferred to stay out, but retaining their tenancy-cum-land lord rights. Following the



Parur S Ganesan

planning and demarcation of roads around the Chembur station into 21 roads, South Indians and in particular Malayalees took the initiative and formed several co-operative housing societies in Chembur. Many shops handling Kerala specialities and low budget hotels providing typical Kerala cuisine also came up around the station. A number of Malayalees, some of them now holding high positions, feel nostalgic of their days with "Nathan's" commercial institute which not only trained stenographers and typists but also worked as an employment exchange for job seeking Kerala youths. Lodges/Hotels set up by Malayalees supported many with credit facilities.

THE CITY GROWS

BEST service was introduced around mid-50's, yet there was no direct train from VT to Chembur and passengers had to shift over to a steam loco at Kurla which chugged and puffed out with protracted intervals from Kurla to Mankhurd. Electric train service directly connected to CST were introduced only in the late 50's.

The two refineries, Atomic Energy Establishment (BARC) and the RCF (then known as FCI) and the setting up of educational institutions like TISS, Institute of Population Studies during 1954-60 witnessed enormous inflow of Kerala population to Chembur. By 1955-58, all the three housing board colonies swelled with Malayalee residents and Malayalam became the *lingua franca* in these colonies. All the cinema houses screened Malayalam movies every Sunday morning with 'house full' boards and Keralites from all parts of Bombay flocked in for the morning show.

On the advice of Dr Homi Bhabha of

BARC, Government imposed a total ban on new housing societies around the station area in the mid 60s and this resulted in the marshy salt pan lands like Pestom Sagar, Chedda nagar and Srinagar getting developed for accommodation. During this time the Eastern Express Highway connecting Sion with Thane cutting straight through the centre of Chembur was also commissioned.

The local Malayalees involved themselves heart and soul in Chembur- their new found land- and in improving the quality of life of this home of theirs far away from their homeland. Genetically and temperamentally a gregarious lot, the local Malayalees could not contain themselves and soon a number of community associations came into being all over this suburb. They started putting their stamp of culture and progressive thinking comprehending education, culture, spiritualism and business. Thanks to these visionaries, we have today in Chembur several educational institutions founded not by rich Institutions or persons of affluence but by ordinary mortals whose only strength was determination, vision and commitment. Adarsh Vidyalaya, Narayana Guru School, St. Gregorios High School, Modern English High School and the mammoth Mahatma Education Society with 30,000 students on roll are standing testimony to the contribution of Malayalees to this little suburb. To promote spiritualism and inculcate Kerala traditions in their local born children, the residents of all the three colonies zealously organized on a regular basis annual poojas and community get together and many reputed artistes from Kerala were specially invited to perform on these occasions. The open air grounds in all the three colonies wore a native

festive look and were full until past midnight. Caparisoned elephants carrying the deity Ayyappa used to go around the whole of Chembur accompanied by traditional drums and bugles accepting paddy contribution to the Lord every year (This practice is even now continued) and blessing the residents. Non-Keralite Hindus replicated the Kerala example with construction of several spiritual centres like the Sringeri Temple, Ahobhila Mutt, Subramania Samaj, Subramania Mutt and so on. Kerala vegetable stores, a humble wayside hut started near the railway crossing by customer friendly Jacob in his teens in the late 50's to-day has two branches selling "made in Kerala" vegetables like tapioca, raw and ripe bananas, special giant lemons, unpolished red rice and broken red rice all being brought by special trucks twice a week from Kerala. His customers come from all parts of the city to pick their needs and Jacob now touching 70 continues his trade with a smile.

Malayalees are present in all the strata of Chembur society- from tender coconut vendors hawking on hand carts to owners of fleets of ship (*karikku muthal kappal vare*) and corporate honchos owning

multinational companies. Transworld Group, Dragon Shipping, Clearship Group and Petron India are success stories of the enterprising Keralites of Chembur. In professional attainments many Malayalees of Chembur have made a mark. There are in Chembur more than 25 practising lawyers hailing from Kerala in the age range of 35 to 85. If Sri Ram (son of late Chakyar Rajan) is an authority on shipping, TV Ganesh and Mahesh Menon are reputed in real estate matters. Haridas, a highly respected Criminal Lawyer and a friend of the down trodden is also a Member of the Police Committee and MMRDA Committee rendering guidance and advice. M. R. Pillai (now 85) who retired as Director of Enforcement and took to legal practice is an authority on piracy, copy right etc. In the areas of health Dr Radha Mahadevan's nursing home and maternity centre is one of the earliest in this area while Dr. Indumati Gopinathan has diversified from a pathological laboratory to an X-ray studio and sophisticated clinic. Malayalee doctors in Chembur cover a wide spectrum from surgery to dentistry and skin. On the cultural side, apart from personalities, like Vidya Balan and Shankar Mahadevan,

Keralites have been in the forefront institutionalizing it. The imposing structure of Fine Arts Society in the centre of Chembur is a Kerala group initiative of the 60's. Spiritualism not neglected, they have built several temples and churches, and in some of the churches prayer service is conducted in Malayalam language. Many like George Chalapuram have been activists in their own right making a mark.

Chembur had the rare distinction of electing a Malayalee to the Lok Sabha who became the Defence Minister in the Nehru Cabinet. Chembur had been the battle ground of ballots successively for the election of V. K. Krishna Menon to Parliament in the 50's and 60's. Malayalees feel highly elated that a road has recently been named after Chakyar Rajan, one of the cultural exponents of *Koothu* who lived in Chembur.

Malayalees constitute a respectable percentage of Chembur population. Out of about 12 lakhs total population of this suburb, it is estimated that Malayalees constitute about 1.5 lakhs although the last few years have witnessed some of them moving out to Navi Mumbai. ■

NAIR SEVA SAMITI CHEMBUR

The Nair Service Society (NSS) founded by the late Mannathu Padmanabhan in 1914 at Perunna has grown into a vast and powerful organization whose activities have crossed the boundaries and reached out to many places outside Kerala, where there are substantial number of Nairs. It was under these circumstances that few members of the Nair community residing in Chembur thought of starting an organization here to promote the interest of the Nair community, and formed the "Nair Seva Samiti" Chembur in 2000. The basic aim of the Samiti is to promote the interests of the members of the community individually and collectively and it has no political ideology or affiliations. It also aims to use the rich resources of the Nair Community for the welfare of the Nair Community as well as the other poor and needy members of the society. "It is estimated that there are more than five thousand Nairs in Chembur and nearby

areas. We are trying to organize them. We have to inculcate a sense of belonging and oneness among our members, so that, the next generation knows our rich history and culture. We have a responsibility to ensure that our great culture survives and prospers," says N Chandrasekharan, founder member and Secretary till 2009 of NSS Chembur. NSS Chembur, has got a membership of more than 350 Nair families. It has its office at Pestom Sagar. The Samiti has organized free medical camps at Chedda Nagar and distributed free note books to poor students in the neighbouring schools. NSS Chembur is also conducting a free marriage bureau and have organized blood donation camps. The Samiti also organizes family get togethers and cultural programmes to bring the members closer.



Office bearers of Nair Seva Samiti, Chembur. from left: Chandrasekhar, Ramachandran Pillai, Gopalakrishna Unnithan, Vijayakumar, T R B Menon, Vijayan Pillai, Unnikrishnan Parekkat, Tulsi Pillai, Gopi Nair, Adv Haridas, Balakrishnan Nair, Sreekumar Pillai, R P R Nair

CHEMBUR PERSONALITIES

Some personalities residing in Chembur for a long time voice their impressions about this suburb. Given below are their opinions. We will continue with some more personalities and their views in our next Issue which is also a Chembur Special.

NRK PILLAI

N Radhakrishna Pillai or NRK Pillai, Chairman and MD of Aishwarya Publications Pvt Ltd, has his office and house in Chembur. He is a resident of Chembur for about 30 years and loves the suburbs. "Chembur is centrally located. There is greenery around. In the seventies there were many bungalows near Diamond



NRK Pillai

Garden. Now these bungalows have given place to high rise constructions. Chembur, especially the Eastern side has developed well. There are many good hotels and markets here, in fact all facilities are here." He says about the place. NRK Pillai came to Mumbai in 1973 from Thiruvananthapuram. He first worked with the Times of India and in '86 started his own Advertising and Marketing Company Aishwarya Advertising and Marketing. In 1991 he started his Aishwarya Co. Two years later in '93 he started the Aiswarya Publications Pvt Ltd. He publishes two newspapers: Assignments Abroad Times and Vacancies For You. These papers list career opportunities within India and abroad and serve a very useful purpose for the youth who have finished their studies and are searching for suitable job opportunities. While Assignments Abroad is a bi-weekly paper and carries job openings in companies abroad, like the Gulf, Middle East, US and Europe, Vacancies For You is a weekly that has listings for jobs within India in the Government, Public, and Private Sectors and Corporates and IT Companies. Aiswarya has a branch office at Kochi and a marketing office in Dubai and Muscat. His wife is Jyothi Radhakrishnan. He has a son who is doing his MBA and a daughter who is married and stays in Dubai.

P P SUKUMARAN

PP Sukumaran is another individual who has made a mark for himself in Mumbai in the business field. He heads the Elmach Packages (India) Ltd, manufacturers of Blister Packing, Cartoning, Stickpack machines and Blister feeders. He came to Mumbai in 1965 and has been living in Chembur for more than 30 years. "Chembur has developed very well. I like it for its convenience. There are temples close by, there



PP Sukumaran

is a lot of South Indian population around," he says.

P P Sukumaran started his career as an accountant in a Private Company. In '79 he started his Elmach Engineering Co, a trading Company dealing with motors, gears and pumps. In 1988, he started Elmach, his own Blister pack machine manufacturing unit. Today his blister pack machines are installed in more than 100 companies around the world including customers in Germany, Holland, Britain, America and other countries.

Starting with rotary blister forming machines Elmach proceeded to compressed air forming machines in the '90s. Today Elmach supplies their highly sophisticated and technologically evolved packaging machineries to Pharmaceutical giants like Cipla, Dr Reddy's, Novartis, RPG Life Sciences, to name a few. Elmach has Technical collaboration with Merz (Germany), Aylward (USA) and Weipack Packaging Group. They are in the process of setting up a joint venture Elmatic - with the Italian Company Valmatic to manufacture unidose containers (one-time use) for perfumes and fragrances and for the veterinary sector and unidose phials for the pharmaceutical and cosmetic sectors. This venture of monodosing is the first of its kind in India.

Sukumaran has a son and a daughter. While his son Sudish, an MBA has joined his father's business, daughter Sushiya is a doctor who is now learning Hospital Management in London. His wife is Sulochana. Elmach has purchased a 70,000 sq feet place in Kalyan where the consolidated office and factory will start functioning soon.

K. SUNDARAM

The Sundaram family has been staying in Chembur for the past fifty years. In 1945, K Sundaram and his brother came to Mumbai from Thrissur in Kerala and settled in Chembur by '56. In 1971 they bought their present house. Today it is a three storey mansion 'Prabhat' and home to a joint family of sons, daughters in-law, and grandchildren, totalling 30 members who stay together. K Sundaram is the Managing Director of Sundarsons, a residential lodging and construction business run by him and his three sons, Prakash Sundaram, Kumar



K Sundaram (sitting). Standing from left: nephew Ramesh and sons Shekhar, Kumar and Prakash

Sundaram and Shekhar Sundaram. They have three very well maintained and well reputed hotels, Prakash Lodge, Shanti Palace and Surya Prakash in Chembur. K Sundaram's father was from Kunnanankulam while his mother was from Nellore, both in Thrissur. Sundaram's wife late Raji Sundaram was from Kalpathy in Palghat.

The family has a special affinity for this suburb." When we came here," reminisces Sundaram Senior, "There were hardly any people around. Chembur was scarcely populated. It was called the Green Suburb. Today there is so much traffic you can hardly walk on the road. Still apart from the traffic congestion, things are good here. The standard of living of the people has also improved."

His eldest son, Prakash Sundaram feels Chembur is a self contained suburb with retail outlets, good schools and colleges, and lots of cultural activities of all communities. The water table here is good and so Chembur is fertile also.

"Entry into Mumbai is through Chembur. Ingress and egress into Mumbai is through Chembur", says Prakash Sundaram.

"Very soon Chembur will be as important as Dadar. It will be the focal point for the entire Navi Mumbai belt in course of time. The Kurla Terminus is close by. SCLR (SantaCruz Chembur Link Road) is almost getting completed, mono rail (from Jacob's Circle to Chembur) and metro rail (from Versova to Mankhurd) work is in full swing. When these are all completed, Chembur will be linked up with every suburb, accelerating development and accessibility," Prakash Sundaram foresees. He feels that with the tree planting drives by RCF, the pollution levels have come down here.

VASANTHASENA SRINIVASAN

Vasanthasena Srinivasan is the Director of Nrityalaya, the well-known Academy of Classical Indian Dances of Bharatanatyam and Kuchipudi, in Chembur. Nrityalaya was founded in 1972 by Vasanthasena's mother, late Gangabai Subramaniam, herself an accomplished Carnatic singer and All India Radio Artist.

At the age of six Vasanthasena performed her Bharatanatyam Arangetram. She had her early training under Sri Rajarajeswari Bharata Natya Kala Mandir, Matunga and later under the well-known Guru Dhandayudhan Pillai in Chennai. She was trained in Kuchipudi by Guru Vempatti Chinna Satyam of Chennai. She has won many trophies and medals for her performances. The Government of India awarded her scholarship for advanced training



Vasanthasena Srinivasan

and Research in Bharatanatyam. She has choreographed and presented many dance ballets and solo items at many places in Mumbai and other cities. Vasanthasena's forte is doing research, choreography and presentation of rare items in Bharatanatyam and Kuchipudi. Her performances have

appeared not only in Doordarshan but also Japanese, French and British Television. She is also very active on the social front, a member of Chembur Citizens Forum and has donated ambulance to the NGO Desh Seva Samithi three years ago. She is also actively involved in education of children and works for the welfare of women, children and senior citizens. Today she is the external examiner for dance in Shanmukhananda and Chembur Fine Arts Music and Dance schools and is also asked to be a judge in dance competitions.

Vasanthasena was born in Palghat, but brought up in Mumbai. Her father who hails from Thrissur and her mother who was from Irinjalakuda had settled in Mumbai a long time ago. For the past 40 years Vasanthasena has been a resident of Chembur.

"Chembur is a beautiful suburb. I love its greenery and natural surroundings. It was known as the Garden Suburb. It is convenient and safe compared to other suburbs. But today, the infrastructure is not able to match the development and construction that is taking place in Chembur. Bungalows are getting converted into apartments. We have to upgrade the infrastructure to make Chembur a comfortable place to stay," she says.

SAIPRIYA VISWANATHAN

Hailing from Palghat, Saipriya Viswanathan is a talented Veena player and Bharatanatyam dancer who has started Kalaa Kaumudi Arts Academy in 2008 in Chembur. She has given Veena recitals, and Bharatanatyam

performances on several stages and takes Veena and Bharatanatyam Classes.

Daughter of Dr D.Viswanathan and Mrs Rajam Viswanathan, she has been living in Chembur since 1994. She is a National Merit Scholarship holder for dance and has done Diploma in Music from Shanmukhananda Music



Saipriya Viswanathan

College. Saipriya's mother herself is a creative artist having done craftwork collages mostly of Gods.

"What I like about Chembur is the greenery we have around here. Also there is so much arts and cultural activities", She says. "People are nice and friendly."

JAYASHREE NAIR

Upaasana Academy of Fine Arts is one of the oldest classical dance schools in Chembur and was founded by Jayashree Nair in 1976. Herself a talented dancer having been trained by doyens like Guru Late GV Ramani, Late Guru Ramaswamy Bhagavathar, Guru Gopinathan Nair, Kalamandalam Satyabhama and others.



Jayashree Nair with daughter Sujatha

Jayashree Nair has given many Bharatanatyam and Mohiniattam performances and choreographed dance ballets like Ramayana, Panchali Shapatham, Navavidha Bhakti, and recently Raasakreeda and Radha Madhavam.

At the Upaasana School she is now assisted by her daughter Sujatha Nair Sanjay who teaches Bharatanatyam, Mohiniattam and also Odissi dances.

Jayashree Nair and her husband Sudhakaran Nair who is a copywriter have been in Chembur for more than 35 years.

"I like Chembur for the simplicity of the people here especially in Chedda Nagar where we all live like one big family. People here still follow the traditional culture and being a classical dance teacher I am comfortable with it. I am indebted to the Chedda Nagar Temple and the Subramaniam Samajam and Hariharaputra Samajam of Sankaralaya that give me opportunities to choreograph and perform so many dance Ballets." Jayashree Nair says modestly.

Jayashree Nair and her dance troupe have given performances in many suburbs of Mumbai as well as Kerala, Jaipur, Delhi and Ahmedabad.

M G RADHAKRISHNAN

M G Radhakrishnan is well-known for anchoring



M G Radhakrishnan

programmes for cultural organizations in Mumbai like Raagalaya, Sapthaswara, Kalakshetra and others. He came to Mumbai in 1969 when he got a job in Indian Cotton Mills Federation. He had passion for Malayalam language and wanted to do something associated with it. His dream was realized when he started dubbing

his voice in Malayalam Documentaries of Films Division from 1977 to 2005. He started copywriting and dubbing TV and Radio commercials from other languages into Malayalam. A keen lover of the arts he created and conceived mega events like Keralolsavam- a three day festival of Kerala Folk Arts for Bombay Kerala Samaj in 1997. In 2000 he presented Mamankam 2000: a History of Kerala in various art forms performed at the Andheri Sports Complex. In 2003 he conceived and presented Mumbai Pooram for Raaga Sudha Dombivili.

He likes Chembur and has been living there for the last 27 years. "All South Indian cultural activities are centred in and around Chembur," he says. "It is easily accessible by people living in the suburbs. There are many changes in Chembur, Population has increased, there is a lot of developmental activities". His wife is a school teacher while his only son is in the film editing line.

DR M D GOPALAKRISHNAN

Vaidyaratnam Oushadhasala is an ISO-9001-2000 certified firm that has set a full-fledged Ayurvedic Treatment Centre and Dispensary facility at Chembur. Its head office is in Ollur, Thrissur. Dr M D Gopalakrishnan is the Senior physician in Chembur. The treatment administered to patients here is genuine and traditional. Vaidyaratnam today is one of the leading manufacturers of Ayurvedic medicines

and has a formidable presence all over Kerala and other cities in India and the medicines are also exported to other countries. It has its R&

D Lab, and two sophisticated manufacturing units in Kerala to prepare quality Ayurvedic medicines. They have their Ayurvedic College also. Treatments based on Panchakarma, rejuvenation packages, total spine care and total knee Care are provided. Chronic illnesses are treated here.



Dr M D Gopalakrishnan

Dr Gopalakrishnan has been in this dispensary in Chembur for ten years. He likes Chembur because it is centrally located and easily accessible by bus and train. There are many patients especially Keralites who are settled in Mumbai, who come to this place for treatment. He is also happy that in Chembur festivals like Ganesha, Onam, Divali Christmas, Eid and many others are celebrated with enthusiasm that shows the spirit of the place.

M R FRANCIS

M R Francis has been living in Chembur with his family since 1988. He is the General Manager of Naik Frozen Foods Pvt Ltd, Mumbai.

According to Francis, compared to other neighbouring suburbs, Chembur is blessed with more trees and this gives the residents a good and clean environment to live in. Population is of a mixed type with people of all states and religions living together in harmony. There are lots of temples, churches and well-known schools and colleges around Chembur, which is a very good facility for a suburb like Chembur.



M R Francis

"Near Diamond garden, you can still see some bungalows which were built 100 years ago. However, most of the old buildings have given way to big skyscrapers and this has increased traffic to very high levels. Property rates have gone up to 200 to 300 % in some areas in the last 3 to 4 years," Francis says.

Increase in real estate price is a common phenomenon everywhere in Mumbai and Chembur is also not an exception to this, according to him.

"Two to three over bridges have come up in Chembur to ease the traffic in peak hours. Still there is a lot of bottleneck in areas like Suman Nagar, Chembur Naka etc. It will be better if some more over bridges are built wherever there is traffic congestion. One over bridge, starting from Chembur to CST, is under construction, which when completed, will really make the place more convenient. When it is completed, we can reach CST within 30 minutes." Francis foresees.

"One big shopping mall by name K-Star has come up in Chembur, which is a good place for spending Sundays, watching movies etc. Overall Chembur is a place where you can live peacefully and happily," this Chembur resident concludes. ■

Non-consonants

Malayalam alphabet has some special features unseen in other Indian and European languages and hence has no English equivalent word. In Malayalam, it is called 'Chillū' (ചില്ലൂ).

Chillū

While the characters (Varnam, വർണം) in the alphabet are divided into vowels and consonants, our mother tongue has this additional 'Chillū'. It is neither vowel nor consonant but has a link to certain consonants. ണ, ന, ഞ, ല and ള characters when lost its full sound, become Chillū' such as ണ്, ന്, ഞ് and ൾ respectively. Certain recent Malayalam publications have included ഹ (o) and ഘ (w) also in this category but they are not true.

The former is called *anuswāram* and the other is ഘ half pronounced.

Vowels join consonants to give them distinct sounds. One consonant may join other to give ligatures. But 'Chillū' does not join any consonants and remain independent.

Unlike European languages, most of the Indian languages have comparatively a large number of vowels. While English has the 'AEIOU' vowels out of its 26 characters alphabet, Devanagari has 14 vowels and Malayalam has 18 vowels now. But there is one more vowel, not a complete vowel but a semi-vowel. It is an epenthetic vowel, called 'Samvṛtōkāram' (സംവൃതോകാരം).

Malayalees have even forgotten this name and many call it, because of its shape, *Chandrakkala* (ചന്ദ്രക്കല) since it appears as ̣. It is surprising to note that some recent publications denote them as such. The characters 'അം' and 'അഃ' are there to denote *anuswāram* (o) and *Visargam* (s).

In most of the Indian languages, the consonants are pronounced without the vowel while in Malayalam, all consonants are uttered with the inherent vowel 'അ'. When other vowels are inherent or denoted along with the consonant, the pronunciation of that consonant takes that of vowel. For example, when we write 'ന', it is pronounced as 'na' while in Hindi, 'न' is pronounced as 'nū' (नु). In Malayalam,

earlier it was the same but later it was dropped and all characters were pronounced with an inherent vowel 'അ' and when the character was to be pronounced with the half vowel, then only the epenthetic vowel ̣ is to be used. However, in the early period, even during the period from fifties to eighties, the consonants were to have the epenthetic vowel, and they were to first have a 'u' (ു) and then the epenthetic vowel. ̣. For example, Malayalam word for 'Flower' was written as 'Poovū' (പൂവൂ) but now as പൂവ്.

Virama

The above epenthetic vowel also serves the purpose of the conjoint of two consonants in words. In such cases, the ̣ is called 'virama'. When we write, for example, the sound 'ന', we are shortening the consonant 'ന' to half or the consonant is pronounced in its basic level. The vowel 'അ' is totally absent here. This is true for all consonants whenever a virama is used.

Ligature

Ligature is a conjoint character where a virama is used to link two consonants. If the consonant 'ന' (na) is followed by a virama ̣, it becomes 'ന്' where the consonant 'ന' is half dead. If this 'ന്' is further followed by another consonant letter, like 'മാ' (ma), the result is ന്മ. In this case, these two elements ന് and മ are simply placed side by side as ന്മ, the ligature.

Generally, when a dead consonant C_1 and another consonant C_2 are conjoined, four possibilities may arise.

1. A fully conjoined ligature of $C_1 + C_2$, viz., ജ, ണ്ണ, ഗ്ഗ, പ്പ
2. Half conjoined, with C_1 in a modified half form like ണ്മ, ന്മ, ണ്മ, മ്മ where C_1 ണ, ന, ണ, ഗ are all taking half their forms.
3. Half conjoined, with C_2 in a modified half form like ച്മ, ഗ്മ, യ്മ, ണ്മ where C_2 ച, ല, യ, ണ take half forms.
4. Nonligated full forms with a clear virama viz. പ്മ, ക്മ, പ്മ, പ്മ all consonants in full form appear and

virama is used quite visibly.

5. When ഘ and ഘ are C_2 , they take the forms ഘ and ഘ respectively. Examples are രഘ, തഘ, പഘ, തഘ, ണഘ, കഘ etc. When C_1 and C_2 are the same such ligatures become ഘ and ഘ respectively. With ല, it becomes ലഘ. When C_2 is ഞ, it takes the form 'ല്' but precedes the consonants as in ശ്ര, ശ്ര, ശ്ര etc, unlike the previous cases in which the modulated form follows C_1 .

Importance of pronunciation

When a language is spoken with clarity and right pronunciation, it reflects the culture and high level of education of the speaker. Accent in any language is unwarranted and undesirable. It also betrays the origin of the person speaking. When one speaks with right pronunciation, listeners respect and appreciate him. Further, it does not allow the speaker to get angry or uncivilized as he concentrates more on his way of speaking and choice of words. It is said that a person has to gather his ideas and the words to express them before he opens his mouth to produce the sound. It is not necessary that one has to speak before he forms his ideas and words of expression. On the contrary, some silence between words would only make his words authentic and forceful.

Readers might have witnessed some people, when talking in English, make some grunting sound bites such as "You see", "In my opinion", "To be frank", "To tell the truth" etc while searching for the ideas and words. "You see" does not make the listener see anything except that the speaker is groping in the dark. A speaker does not make someone's opinion but his own while saying "In my opinion" and "To be frank" makes the listener realise that the speaker is generally not frank but now makes an exception. Similarly "To tell the truth" makes the listener believe that speaker does not normally speak truth. The above expressions are normally said to fill the gap of silence. This way of filling the gaps in time, is happening in all languages with appropriate changes.

It is very difficult to find a Malayali speaking his mother tongue with the

right diction. Despite all his education and knowledge, his speech is full of colloquial expressions and reveals his origin. Syllables are often abbreviated or swallowed and the listener often wonders what all these 'sound and fury signifying nothing' all about as the words uttered make no sense to him especially if he is alien to the land of the speaker. One listener recently qualified such a conversation as "constipation of ideas and diarrhea of words."

A well thought about idea, carefully chosen words without exaggeration and hollowness and punctuated delivery would make the listener attentive and appreciative. Learn the grammar, develop a good vocabulary and understand the uniqueness of the language before you speak or write to express your ideas. It is also a good way of developing and projecting your personality.

In the recent issues, the wrong pronunciation with certain characters used as the first character was mentioned. The following consonants with short vowel അ appearing as the first character of a word are ഗ (ഗജം), ജ (ജട), ഡ (ഡൻ), ദ (ദയ), ബ (ബലം), യ (യതി), റ (രജസ്), ല (ലക്ഷം), ക്ഷ (ക്ഷമ), റ (റദ്) are mostly pronounced with slight 'e' (എ) by most people and examples with those consonants are

given in brackets. The last example is not an original Malayalam word. Words appearing with that character in the first place, are all taken from other languages such as English, Urdu etc. Recently this writer happens to see some books on Malayalam languages and those authors have justified the usage of a slight 'e' (എ) with such words under the umbrage of long use. Their argument reminds us the old adage that undetected thefts are non-thefts or the illegal occupation of a piece of land for a long period makes the encroacher the owner of the land. The old masters who steadily and carefully built this modern language with all nuances as existed then, would never forgive them. The new teachers take shelter under the umbrella of *Vaimozhi* while forgetting that in Malayalam, all sounds are correctly and properly addressed to. All these words are loaned from Sanskrit and other Aryan languages and if they can retain the right pronunciation, Keralites also should have taken care to retain the purity of the word.

Now, a new argument has been forwarded that it is the intention of communication that is important and as long as the intention is served, all other aspects can wait.

While reproducing (transliterating into English) we write the first letter with a 'e' and mislead people from other region

to believe these words are different. A good example is that wherever 's' is appearing in a word, we transliterate it as 'da' into English and while it is further transliterated into Hindi, it is written as 'ड'. Any person with some common sense will understand that these two are different. In case of doubt, you may check how the names of the places 'വടകര, കോഴിക്കോട് , കൊടുങ്ങല്ലൂർ, അട്ടൂർ' are written in Devanagari.

It is pathetic that Malayalees are not giving enough attention to the pronunciation of words, not only of their own languages but while reading other languages too. Listen to an illiterate Maharashtrian pronouncing the word 'कोटी' while we pronounce the same word as 'കോഡി' though both imply 'crore'.

It is the duty of every Malayalee to ensure that his mother tongue is spoken well with right pronunciation and due respect. Though initially there would be some confusion and hesitation, over a period it would be easy and would earn respect for the speaker. This writer still remembers Prof S Guptan Nair's way of speaking Malayalam. He used to speak exactly like we write and it did not generate any negative responses. People from all regions of Kerala could easily understand him as he did not allow any colloquial expressions to creep into his sentences. ■



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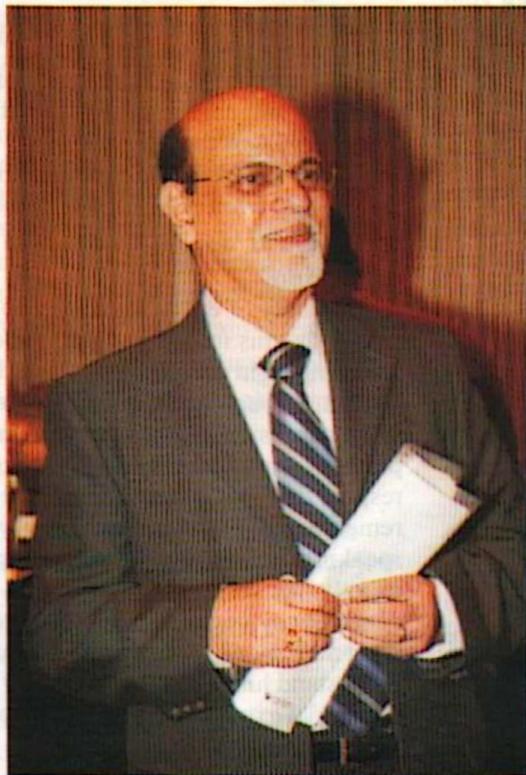
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IMPOSSIBILITIES ARE ONLY UNTRIED POSSIBILITIES: S Balachandran

The Banker with Great Optimism



S Balachandran, Managing Director of State Bank of Travancore, is all set to visit the United States of America where he hopes to connect with the Malayalee Associations and explore possibility of setting up a representative office which can offer a range of services to SBT's large clientele in the U.S. The venturesome banker has had varied experience in banking, having worked in practically all areas of banking service in the public sector. Balachandran, though a student of Physics, makes no bones about his affinity for the banking profession which has offered him the opportunity to travel as well as meet a wonderful cross section of India's working classes. 'I have no regrets whatsoever and I am ever ready to go that extra mile to make every attempt a success', he says. In an interview on the eve of his U.S. Visit Balachandran spoke to Udaya Tara Nayar about the growth and success of the bank he is leading at present.

How would you describe the growth story of SBT?

The State Bank of Travancore was started by the Maharaja of the erstwhile State of Travancore as a bank for the people of the State. It was taken over by the State Bank of India and it became an associate in the State to serve a broader and larger purpose. Today

it is a 65 year old bank and one of the more successful and fast growing Associates of SBI.

The growth story of SBT began from the time it became an SBI subsidiary. It has been a profit making one from its inception. We have 752 branches in the 13 states of India out of which 595 are in Kerala State. Businesswise we have crossed ₹ 90,000 crores and we have a good presence in states like Andhra and Tamil Nadu where our customer base is growing fast and our focus is on Mumbai and Delhi where we hope to match the presence of others of our size in the business very soon.

We are targeting ₹ one lakh crore business by September, training our eyes on retail banking and aiming at a 26% growth by the end of this financial year. We are looking at SMEs and we are focusing on enhancing our position in the areas where we are already strong such as housing loans, education loans, vehicle loans etc. Etching housing loans we are the first, in education loans we are in the second position and in vehicle loans we have been either number one or number two in the SBI group barring SBI itself. We have got considerable appreciation from our customers for our efficient and quick processing of loan applications. We have set up Centralised Loan processing centres at all our major centres for speedier sanction of retail and MSME loans.

MOPPING UP NRI FUNDS

Our major strength has been NRI deposits from Malayalees in countries across the globe and we have the distinction of having one of the highest NRI deposits among the scheduled banks. In fact about 23 per cent of our total deposits come from NRIs. We have the largest share of NRI business in Kerala. Other banks have been trying to catch up with us but we are continuing to maintain our *numero uno* position. One third of the remittances by the NRIs living in the Gulf countries are made to SBT and dealing with them and other expatriates improved our expertise. We have been coming up with special services and products to meet their requirements.

We are managing two exchange companies in the Gulf region to facilitate remittance requirements of NRIs in Gulf. We have also set up a rep office in Dubai. It is a step in the direction of servicing our NRI clients in the countries they live in. A team of SBT will travel to the U S to connect with Malayalee associations in the U S and explore the possibility of making a similar foray. We await necessary clearances and approvals. There are around 2000 Kerala associations in the U S.

We already have a health insurance product and we have a unique offer of a loan of ₹ 25 lakhs maximum for those who give up their jobs abroad and come back to their home state and wish to start a business. We have called this loan product *Swagatham*. We not only disburse the loan but also help the applicant with licence procurement and other tedious formalities. We have some more concepts in the drawing board stage to support the NRIs in their business ventures in India. As in Dubai we have remittance facilitation services for SBT clients in USA and Europe which makes it possible for the NRIs to remit money to their accounts in

India from the comfort of their home or office. The amount gets credited to their accounts in India on the third day, in an account with SBT or any other Bank, anywhere in India.

We don't have any plans to open branches in foreign countries with a concentration of Indian expatriates because we have seen that if we can manage money transfers and exchanges for them it is a useful service by itself and we are saved the huge expenses of setting up and managing a branch.

The representative office we have in Dubai has been a good experience. Anybody wanting to open an account in an Indian branch of SBT can go to the representative office and open an account and a welcome kit with cheque book, ATM card etc. We give them online service and cell phone updates on a regular basis.

As a regulatory bank I think the Reserve Bank of India is the best in the world. It does not shackle the initiatives of banks in any manner. On the contrary it only advises caution and tells banks to be sure of the merits and be cautious of the disadvantages when a new product is ready to be launched. If it weren't for the so-called conservatism of the regulatory measures of the RBI we would have been more severely hit by the global recession.

We have ambitious plans for financial inclusion using the Business facilitator/Business Correspondent model. We would take up banking needs of these communities and also facilitate government payments like NREGS payments. SBT has already opened 1 million No-Frills accounts and will be able to open an equal number of new accounts by financial inclusion.

COMMUNITY BANK

We were the first to start a separate Community Service Banking division. We have had several programmes and they are all initiatives taken by the staff who work voluntarily to serve those sections of society that need upliftment or NGOs and social service organisations that need our support. We had invited Mr Bachchan to hand over an ambulance to a hospital in suburban Mumbai which has been doing excellent charity work and needed an ambulance badly. The purpose was to give a boost to the work we have been doing for a long time like blood donations, health check ups for poor senior citizens and such other initiatives.



Balachandran with Amitabh Bachchan

VISION FOR THE FUTURE

By 2014 I can see the business touching ₹ 2 lakh crores. I can also foresee the number of branches in the country going up to 1200. In Kerala State too we will be adding a few more branches even though we already have a large network in the state. We will also gear up to use all the technical advancements available to the banking business. We are already a tech savvy bank but we will not stop there. Be it mobile banking or e-banking or whatever we are already using the technology.

We want to be known for our strength in retail banking and technology products more than in any other areas. In that we are already in the top bracket but we hope to go beyond.

We will continue our community service and also be known for our efforts to preserve the environment. We are in the process of increased use of solar energy in our premises. We have put in place a Green banking policy and propose to support in a big way environmentally relevant initiatives like planting of trees etc.

I firmly believe in the dictum: "Impossibilities are Possibilities which have not been attempted". ■



Kairali Cultural Association Brindavan, Thane had their Onam Celebrations including Mahabali and pookalam on September 26, 2010 at Srirang School Hall, Thane (W).



THRISSUR

Kerala's Cultural Capital

- Traveller

Thrissur (Trichur), with its history, heritage and archaeological wealth, is rich in cultural activities. It is a city and also the headquarters of Thrissur district. It is considered the 'Cultural Capital of Kerala'.

From ancient times, this district has played a significant role in the political history of South India. Trichur (Thrissur), the name is derived from 'Tiru-Shiva-Perur' (the town with the name of Lord Shiva).

Its most prominent feature is the Vadakkumnathan Kshetram or temple, which has Shiva as its presiding deity. Many rulers and dynasties beginning with the Zamorins (Samootheries) of Kozhikode, Tipu Sultan of Mysore and Europeans including the Dutch and the British have had a hand in moulding the destiny of this region. Raja Rama Varma, popularly known as Sakthan Thampuran, was the architect of the present Trichur town. Today, Thrissur is world famous for its Pooram Festival, which is one of the biggest festivals of Kerala. Built around a hillock top, Thrissur houses the Kerala Sahitya Akademi and Kerala Nataka Akademi in the city and the Kerala Kala Mandalam on the periphery of the district.

History

The town is built on an elevated ground, at the apex of which is the famous "Vadakkumnathan" Temple. A place of great antiquity, Thrissur was also known as "Vrishabhadripuram" and "Tenkailasam" in ancient days.

From ancient times, Thrissur district has played a significant role in the political history of South India. It is interlinked with that of the Cheras of the Sangam age, who ruled over vast portions of Kerala with their capital at Vanchi. The whole of the present Thrissur district was included in the early Chera Empire.

The district played a significant role in fostering trade relations between Kerala and the outside world in the ancient and medieval periods. It played an important part in fostering cultural relations and in laying the foundations of a cosmopolitan and composite culture in this part of the country. Kodungalloor which had the unique distinction of being the "Primum Emporium India", also gave shelter to all the three communities which have contributed to the prosperity of *Malananadu*. These three communities are the Christians, the Jews and the Muslims.

The city is built around a 65-acre hillock called the *Thekkinkadu Maidanam* which hosts the *Vadakkumnathan* temple. This area is the city's cultural and spiritual centre. In addition to religious experiences, it offers an array of festivals and historical and natural sights. Thrissur is the fifth largest city in Kerala, after Thiruvananthapuram, Kochi, Kozhikode and Kollam. The nearest



Kodungallur Temple

airport is Kochi International Airport, Nedumbassery. The city is located 75 km north of Kochi, 133 km west of Coimbatore and 144 km south of Kozhikode.

A few decades ago, the rich and the affluent of India preferred to settle down at Bangalore. But now, if circumstances permit, Keralites prefer to settle down at Thrissur. It is ranked as the seventh best city in India to reside in. The city offers good facilities for healthcare, education, environment, safety, public facilities and entertainment. Thrissur provided the gateway to Christianity and Islam, when Apostle St. Thomas set foot 2,000 years ago and the country's first mosque opened in the 7th Century.

Thrissur is also known as the city of festivals, the most colourful and

spectacular temple festival being Thrissur Pooram. The festival is held at the Thekkinkadu Maidan in April / May. Thrissur has a large number of well-known temples including the Thiruvambady Srikrishna temple, Vadakkumnathan temple and Paramekkavu temple, as well as two famous churches, the Our Lady of Lourdes Metropolitan Cathedral and the Basilica of Our Lady of Dolours. Thrissur is also the venue of Pulikali during Onam celebrations in August / September. Thrissur is an important business centre in South India as well as a leading shopping center in Kerala for silks and gold jewelry. Thrissur ranks first in the number of domestic tourists in Kerala. Apart from being the cultural nerve centre of Kerala, it is also a major academic hub and is home to several educational

City of Gold and Silks

Thrissur is home to many leading Malayali entrepreneurs and is a major financial and commercial centre of Kerala. King Sakthan Thampuran had invited many Syrian-Christians and Brahmin business families to settle down in Thrissur city. Soon, Thrissur became a flourishing centre of internal trade in Kerala. It is one of the major manufacturing centres of plain gold and rolled gold jewellery in South India. Up to 70% of Kerala's jewellery is manufactured in Thrissur, which accounts for 10% of the net gold trade of India. The total annual sale of gold in Kerala for all purposes is around 70 tonnes while in the Indian market it is around 700 tonnes.

City of Ayurveda

Lulu Convention Centre, the largest convention centre in Kerala and the second largest in India is at Thrissur. The 5,000-seat convention centre was built by EMKE Group of Industries. Thrissur is also emerging as the largest Ayurvedic drug manufacturing centre in the country. Out of the 850 odd

ayurvedic drug-manufacturing units in Kerala, about 150 units, including some of the major ones are located in and around Thrissur. Of these, companies like Oushadhi, Vaidyaratnam Oushadhasala, Sitaram, Kandamkulathi, SNA Oushadhasala, EPM etc. are among the leading manufacturers in the state. Oushadhi, Kerala government's Ayurvedic drug company is also located in Thrissur.

Culture and literature

Basilica of Our Lady of Dolours

Asia's highest church, the Basilica of Our Lady of Dolours (Puthan Pally), Our Lady of Lourdes's Metropolitan Cathedral of Syrian Catholics is noted for its imposing interior. Its main attraction is an underground shrine which is a masterpiece of architectural design. The Sacred Heart Latin Church of Latin Catholics and the Mart Mariam Big Church, Indian headquarters of Assyrian Church of the East, are also situated at Thrissur. The district also houses the headquarters of the Malabar Independent Syrian Church in Thozhiyoor.



Swaraj Round seen from Basilica of Our Lady of Dolours.



Bishop House

The ancient port of Muziris or Kodungaloor is the cradle of Christianity and Islam in India. This is said to be the landing place of St. Thomas. Later he established the first church in India at Palayur. Kodungaloor houses the first Muslim mosque of the country built by Cheraman Perumaal, a Hindu king who converted to Islam. Adi Shankara spent his last days here.

Vadakkunnathan temple is believed to have been founded by the legendary saint Parasurama. This Shiva temple is a classic example of the Kerala style of architecture and houses several sacred shrines and with beautiful murals delineating graphically, various episodes from the Mahabharata. The shrines and the Koothambalam display exquisite vignettes carved in wood. The sprawling Thekkinkadu maidan, encircling the Vadakkunnathan temple, is the main venue of the Thrissur Pooram. Thiruvambadi Sri Krishna Temple is one of the largest Sree Krishna temples in Kerala. Paramekkavu Bhagavathi Temple is one of the largest Bhagavathi temples and is one of the two rival groups that participate in Thrissur Pooram festival.

Thrissur Pooram

The major cultural attraction is the Thrissur Pooram festival, celebrated during April- May. The Elephant - Umbrella Display competition is spectacular, as richly caparisoned elephants carrying ceremonial umbrellas take the deity around the main temple. The *Panchavadyam* and the spectacular firework displays are all part of the Pooram celebration.

Another attraction is the "Puli Kali" ("Puli" means 'tiger' and "Kali" means 'play') on the fourth day of Onam celebrations (*Nalaam Onam*). It is a procession of different groups from all over the city. Participants with tiger-striped body paint captivate the onlookers with their energetic dances. The festival attracts thousands to the city. Thrissur is widely acclaimed as the land of elephant lovers.

Kerala Sangeetha Nataka Akademi and Kerala Lalithakala



Puli Kali

Akademi are headquartered at Thrissur. Kerala Sahitya Akademi was established to promote the growth of Malayalam language and literature. Kerala Sangeetha Nataka Akademi promotes dance, music, drama and folk arts of Kerala. Kerala Lalitakala Akademi was established to promote fine arts and artistic heritage.

Jose Theatre, the first theatre in Kerala equipped with a movie projector, is in this city. Malayalam, Tamil, English and Hindi movies are shown in the eight major theatres. For the last few years, the city has been hosting the Thrissur International Film Festival. It is the second largest film festival in Kerala after Thiruvananthapuram's IFFI.

Healthcare

Thrissur has many centuries old tradition in Ayurvedic treatment. From the Ashtavaidya tradition, Thaikkattu Mooss Vaidyaratnam Oushadhasala, SNA Oushadhasala, Vaidyamadhom Vaidyasala and Amala Ayurvedic Hospital and Research Centre etc. are located at Thrissur. All these firms have been instrumental in spreading the fame of Kerala Ayurveda, as thousands of overseas patients visit the Ayurvedic treatment facilities in and around Thrissur, every year. Vaidyaratnam runs a medical college and chikitsalayam, with global standards. So are Sitaram and SNA Oushadhasala. Sitaram have a 100 bed eight storied super specialty hospital at Thrissur, envisaged as the first of its kind Ayurveda super specialty hospital in the country. SNA Oushadhasala is also planning a 100-bed modern Ayurvedic hospital with modern cottages near the present SNA Nursing Home. Besides, SNA is also planning to set up a modernized exclusive Ayurvedic manuscript library.

The history of Thrissur district from the 9th to the 12th centuries is the history of Kulasekharas of Mahodayapuram. Its history since 12th century is the history of the rise and growth of Perumpadappu Swarupam. In the course of its long and chequered history, the Perumpadappu Swarupam had its capital at different places.

The Perumpadappu Swarupam had its headquarters at Mahodayapuram and a number of Naduvazhies in Southern and Central Kerala recognized the supremacy of the Perumpadappu Moopil. The Perumpadappu Moopil is even referred to as the "Kerala Chakravarthi" in the "Sivavilasam" and other works.

One of the landmarks in the history of the Perumpadappu Swarupam is the foundation of a new era called Pudu Vaipu Era. The Pudu Vaipu Era is traditionally believed to have commenced from the date of which the island of Vypeen was thrown up from the sea.

Shakthan Thampuran Palace

Shakthan Thampuran Palace is situated in Thrissur city. It is named as Vadakkekara Palace and was reconstructed in Kerala-Dutch style in 1795 by *Ramavarma Thampuran*. It is now preserved by the Archaeological Department.

Sakthan Thampuran Palace once belonged to the Perumpadappu Swaroopam. This was the centre of power of King Rama Varma Sakthan Thampuran, between AD 1790 and 1805. His rule was regarded as the golden era of the Cochin dynasty. The palace is close to the Vadakkumnathan Temple. The palace keeps with it the historical remnants of some important events like the visit of Tipu Sultan with his army. The palace has a very old Sarpakavu (sacred serpent grove) in its premises.

The palace has been recently renovated by the State Archaeology Department with a few additions like Bronze Gallery where one can find bronze statues belonging to the period between the 12th and the 18th centuries, Sculpture Gallery displaying granite statues from the 9th century to the 17th century, Numismatics Gallery that systematically displays ancient coins, which were in circulation in the former province of Kochi and neighbouring kingdoms and the History gallery depicting some of the milestones of the Kochi dynasty and the Epigraphy Gallery showcasing the genesis and evolution of ancient writings. Other galleries of interest at the palace include a gallery for household utensils made of bronze and copper, used by the rulers of Kochi; and a Megalithic Gallery exhibiting remains of the great stone age.

Located to the south of Shakthan Palace is the Heritage Garden, set up recently to exhibit and preserve some of the indigenous varieties of plants and trees of Kerala. The archaeological garden, situated in the northeastern part of the palace, has collections from the Stone Age recovered from the outskirts of Thrissur.

Vilangankunnu

Vilangankunnu is situated 7 km away from Thrissur. This hillock has been converted by the Tourism Department into an amusement park. The beautiful hill is a good picnic spot. The Children's Park on this spot offers amusement rides, where children can relax and play. While grown ups relish the scenic beauty of Thrissur town and *kol* wetlands of Thrissur from the hilltop many people come here to enjoy the beauty of sunset.

Archaeological Museum

Located on the Town Hall Road, the museum is open from 10 am to 5 pm on all days except Mondays and national holidays. The Thrissur Archaeological Museum is an architectural wonder and is located at the Town Hall Road. The Thrissur Archaeological Museum is famous for its collection of murals and relics from the entire Kerala. The museum also has life-size statues of famous and eminent personalities of the past. The museum also has models of ancient temples, monuments,



etc. An interesting collection amongst the many artifacts is the "olagrandhanga", which are basically manuscripts written on dry palm leaves. These fragile manuscripts have been preserved till date with much care. Most of the

artifacts of this museum were recovered from the dense forests of Thrissur and Wayanad district of Kerala.

Art Museum

Located in the zoo compound, the art museum displays collections of woodcarvings, metal sculptures and ancient jewellery. The State Museum and zoo are both enclosed within the same cool green, flower filled area of 13.5 acres which hosts a variety of endangered species and a famous snake park. The Art Museum housed in a separate building is a treat for the connoisseur of art. It has beautiful and rare exhibits including sculptures, religious idols, kathakali figures, traditional jewellery of Kerala and votive objects with a really delightful collection of traditional lamps.

For the animal enthusiasts, Thrissur boasts a zoo, 2km from the town centre. Within the 13.5 acres live a variety of fauna like the lion tailed macaque, sloth bear, species of birds and deer. The snake park has a reptilian collection of King Cobras, Kraits, Vipers and Rat Snakes.

Christian Divine Retreat Centres

The Divine Retreat Centre, Muringoor near Potta, where



Divine Retreat Centre in action

retreats in six languages, including English, are simultaneously conducted in six different auditoria. The retreats are conducted every week of the year with an average of 10,000 people per week and up to 20,000 during the summer holidays.

Peechi Dam

Peechi Dam, 23 km from Thrissur is the main irrigation project of the city. This has grown into a popular picnic spot that offers boating facilities at the reservoir. The dam is built across the Manali River and is endowed with catchment area of nearly 3200 acres. The project will irrigate 17,555 hectare land in Mukundapuram, Thalappally, Thrissur and



Peechi Dam

Chavakkad taluk, through the left and right bank main canal and branch canals. In addition to this, drinking water is supplied to Thrissur Corporation and eight nearby panchayats from this reservoir.

The colorful and beautifully tended botanical gardens as well as the rippling fountains accentuate the beauty of the place. The Peechi Wildlife Sanctuary is 15 km away from Thrissur. It is also a big draw with the tourists

Guruvayoor Temple

The Guruvayoor Sree Krishna Temple, 29 kms away from Thrissur, is one of the most sought after places of worship for Hindus; often referred to as "*Bhooloka Vaikuntam*" (the holy abode of Vishnu on Earth) and is located in Guruvayoor.

Though there is no reference to Guruvayoor in the epics, Keralites firmly believe that the idol worshipped here is more than 5000 years old. In the 14th century, the Tamil literary work, '*Kokasandesam*' refers to a place called Kuruvayur. It is believed that the temple was renovated by a Pandya king somewhere around 500 years ago.

In 1789 AD Tipu Sultan invaded the Zamorin's province. Apprehending destruction, the idol was hidden underground and the utsava vigraha was taken to Ambalapuzha by Mallisseri Namboothiri and Kakkad Othikkan. When Tipu lost to the Zamorin and the English in 1792 AD the hidden idol and the Utsava vigraha were re-installed on September 17, 1792. But the daily rituals and routines were seriously affected due to lack of resources.

The Ullanad Panickers looked after the temple from 1825 to 1900. Under them, daily pooja and annual festival '*Utsavam*' were restored. From 1859 to 1892, the *Chuttambalam*, the *Vilakkumatam*, the *Koothambalam* and *Sastha* shrine were renovated and roofed with copper sheeting. In 1900, Sri Konthi Menon, as a manager fixed the hours of worship and led the drive to keep the temple premises clean. He set up the big bell and reconstructed '*Pathayapura*' (granary). In 1928, the Zamorin once again became the administrator of



Guruvayoor Temple

Guruvayoor. In 1970, in a fire accident, almost all the temple except the Shreekovil was destroyed and the temple was rebuilt in its shape in 1971.

Ekadasi, the eleventh day of every lunar fortnight, is very auspicious to the Hindus. Of the 24 *Ekadasis* in a year, the *Vrishchika Ekadasi* (*Suklapaksha*) which falls in Mandala season has got special significance in Guruvayoor. The 9th day, *Navami* and 10th day *Dasami* are also very important. On *Ekadasi* after night pooja the famous *Ekadasi Vilakku* with elephant procession takes place and provides a fitting finale to the festival.

Sri Chembai Vaidyanatha Bhagavathar was a well renowned Carnatic musician and an ardent devotee of Lord Sree Guruvayoorappan. In 1931, on the *Ekadasi* day, a musical concert was organised at Calicut under the auspices of the Zamorin Rajah. During the concert he found that his vocal chord had snapped and his performance was postponed. He rushed to Guruvayoor and on that *Ekadasi* day he poured his heart before Lord Guruvayoorappan. A Namboothiri whom he met there administered some medicine and he regained his voice immediately and gave the performance in Calicut out of schedule. After his death on 16th October 1974, his disciples and Guruvayoor Devaswom decided to commemorate Chembai's name by conducting *Chembai Sangeetholsavam* every year during *Ekadasi*.

Punnathurkotta

Punnathurkotta was once the palace of a local ruler, but the



Punnathurkotta

palace grounds are now used to house the elephants belonging to the Guruvayoor temple, and has been renamed *Anakkotta* (meaning "Elephant Fort"). Currently there are 66 elephants. The elephants are ritual offerings made by the devotees of Lord Guruvayoorappan. This facility is also used to train the elephants to serve Lord Krishna as well as participate in festivals that occur throughout the year. The rituals of *Gajapooja* (Worshipping Elephants) and *Anayoottu* (Feeding Elephants) are observed here, as an offering to Lord Ganesha. The legendary elephant Guruvayoor Kesavan was housed here.

The compound also has a *naalu kettu*, a traditional rectangular home with a central courtyard, which belonged to the Punnathur Raja. It is poorly maintained and presently houses a training school for *Papans* (Mahouts). This complex also contains a temple dedicated to Lord Shiva and Bhagavathy.

Athirapilly, Vazhachal

Athirapilly waterfalls present a spectacular visual extravagance to visitors. A very popular picnic spot, Athirapilly is located close to Chalakudy. The falls are located amidst dense forests and the entire region offers scenic beauty in every way. Athirapilly-Vazhachal waterfalls are situated on the edge Sholayar forest ranges, just 5 kms apart. This sparkling cascade of silvery water falls from a height of approximately 80 mts to join the Chalakudy river



Athirapilly



Vazhachal

below.

The best time to visit Athirapilly Waterfalls is July to September. Unique attractions in and around Athirapilly Waterfalls are Chapra Falls (1.5 km away from Athirapilly), Vazhachal Falls (about 5 km from Athirapilly), Dream World Amusement Park (24 kms from Athirapilly) and Silver Storm Amusement Parks (about 30 km from Athirapilly).

Koodalmanikyam Temple

Koodalmanikyam Sree Bharatha Temple is 25 km away from Thrissur on the Kodungallur route. A distinctive feature of Koodalmanikyam temple is that there is only one single *Pratishta*. The offering of 'Mukkudi Nivedyam' and 'Brinjal Nivedyam' on the day of 'Avittam' of the Malayalam month of 'Thulam' is famous. The popularly known Koodalmanikyam of Sangameswara is supposed to be the *Parabrahma moorthy*. There is only one place for worship and even Ganapathy is not to be found inside the temple. The lord at Koodalmanikyam is Chathurbahu Vishnu with *conch, chakra, gada* and *japamaala*. Naturally Hanuman is also present at *Thidappilly* (the holy kitchen). Koodalmanikyam Temple is a marvel in architectural beauty. The impressive gateways, round shaped Sanctum Sanctorum, the majestic *Koothambalam* and the carvings in wood and stone on the walls all attract students of art and architecture. The murals on the walls on either side of the Eastern entry to *Chuttambalam* also deserve special mention.

Kerala Kalamandalam, Cheruthuruthy

Kerala Kalamandalam, 32 kms from Thrissur but just across the Bharathapuzha near Shornur Railway Station, is the cultural repository of Kerala, founded in 1927, by poet



Koodalmanikyam Sree Bharatha Temple

Vallathol Narayana Menon to revive the art and dance form of Kerala. It is heralded as Kerala's first institution to provide training in classical performing arts. The introduction of Kalamandalam led to revival of the two classical forms of dancing, Mohiniyattam, and Kathakali, which were slowly dying. The Institution also offers training in other traditional dance forms like *Kootiyattam* and *Ottam Thullal* and other art forms like music, drama, and dance forms. Many internationally recognized artists in classing dancing have been trained here and the Kalamandalam has contributed greatly in imparting dance training for over the past 83 years.

Aarattupuzha Pooram

The famous Ayyappa temple at Aarattupuzha is 14 kms south of Thrissur town. The 'Arattupuzha Pooram' celebrated in the Malayalam month 'Meenam' (March) is



Arattupuzha Pooram

famous and hundreds of elephants participate in this festival, bearing bright colored umbrellas and parasols, presenting a unique spectacle. Arattupuzha Pooram is the oldest and the most spectacular of the Pooram festivals of Kerala. It is believed that on this day a hundred and one gods and goddesses of the neighbouring villages visit Sree Ayyappan, the presiding deity of the Arattupuzha Temple.

Panchavadyam, nadaswaram, pancharimelam and *pandimelam* add to the festive tempo. The *arattu* (holy bath of the idol) ritual is performed with great pomp and gaiety in the Arattupuzha river on the following day.

Bible Tower

The Bible Tower is the tallest church tower in Asia. It can be seen from anywhere in Thrissur town. The tower, which is about 260 feet, was inaugurated on January 7, 2007.

Reverend Dr Pedro Lopez Quintana dedicated the Bible tower for World Peace.

The foundation stone of the Shrine Basilica of Our Lady of Dolours was laid on 21 December 1929, by Mar Francis Vazhappilly, the Late Bishop of Thrissur. Another bell tower at the back of the church reaches 79.248 meters (260 feet). Renowned artists of India have contributed their works in the Bible Tower. It is the first known Christian art gallery in Kerala.

A passenger lift is available up to 48.768 meters (160 feet), where a viewers' platform has been made to accommodate up to 250 people. The viewers have to climb the steps from there to the top of the tower, has facilities for viewing the city over an area of 18 kilometers. The building has been certified as earthquake-proof by officials of the Geology Department of India.

Chavakkad Beach

Chavakkad Beach, lying on the coast of the Arabian Sea and situated 5 km from Guruvayoor, is one of the best beaches along the West coast with coconut bordered sea-shore is a pleasing view of rare natural beauty, entice and attract thousands of tourists. Fringed shadow of coconut lagoons and the mesmerizing atmosphere make Chavakkad Beach a tourist spot throughout the year. Chavakkad Beach is where the sea meets a river. The beaches at Chavakkad and Nattika are wonderful. The famous mural paintings are another fascination of the place.

Cheppara

Cheppara is a beautiful place, just one hour drive from Thrissur town. It is not marked as a tourist place yet but a lot

**Cheppara**

of people come to enjoy the scenic beauty of Cheppara. As the word 'para' in cheppara is a giant rock which covers an area of almost one sq. km. The main attraction of Cheppara is its length, about 500 m. People can reach here by traveling 20 km from Thrissur town.

Cheraman Juma Masjid, Kodungallur

Cheraman Juma Masjid is a mosque at Kodungallur. This is believed to have been built in 629 AD. It is considered to be the oldest mosque in India, and the second oldest mosque in the world to offer Jumu'ah prayers. Constructed during the lifetime of Prophet Muhammad, the bodies of some of his original followers are said to be buried here. Unlike other mosques in Kerala that face westwards this mosque faces east. Cheraman Juma Masjid shows influences of traditional Hindu architecture on the mosque. The mosque has an ancient oil lamp which always burns and which is believed to be more than a thousand years old. People of all religions bring oil for the lamp as offering. This is one of the few mosques in Kerala which allow entry for people of other religions.

Macchattu Vela

'Macchattuvela' also known as 'Macchattu Mamangam', is celebrated with great pomp, pageantry and splendour on the last day of the five-day annual festival at Machattu Thiruvaniyavu Temple near Vadakkancherry. Devotees bring richly decorated Kuthirakolams (motifs of horses) in ceremonial processions, as offering to the deity. The colorful procession is accompanied by traditional percussion instruments. The festival falls in the Malayalam month of *Kumbham*, corresponding with the months of February/March.

Chimmony Dam

Chimmony Dam, 42 km from Thrissur is located in Echippara village, Varantharappilly town. Established in 1984, the sanctuary with an area of about 100 sq. km is on the Western slopes of the Nelliampathi Hills. This is a wild life sanctuary. All major species of fauna of peninsular India are well represented in the sanctuary and one can find deer, elephants, wolves, etc. The sanctuary also offers trekking paths for the adventurous traveller. However, due to years of human interference, the fauna is sparse. This project envisages construction of a dam at Echippara across Chimmoni river, a tributary of Karuvannur River. No canal system has been constructed in this project. The uniqueness of this project is that the water impounded in the reservoir will be made available to the *kol* land fields through the river and existing canal system by means of a regulator at Manjankuzhi, Kottamkadalavu and Illickal. The *kol* land at Thrissur is famous for its unique system of cultivation. With this project it is proposed to raise two crops

in a year. It is also proposed to generate power of 2.5 mw. The water released from this project will be utilized for the drinking water supply system also. This project was fully commissioned and dedicated to the nation in 1996.

Lourdes Cathedral

Thrissur district was under the control of Dutch and British invaders. During their period they had created several beautiful churches, an

example being the Lourdes Cathedral. It is located in the heart of Thrissur .

Dedicated to Our Lady of Lourdes, the church is noted for its imposing interior.

Main attraction is an underground shrine which is a

masterpiece of architectural designing. Fr John Maliakkal is said to have planned and constructed this church. The exterior of this church features an Indo-European facade with pink spires. The centenary of this church was celebrated during the historic visit of Pope John Paul II to Thrissur in 1986. The Cathedral church attracts thousands of pilgrims every month.

Palayur Church

St. Thomas is believed to have established seven churches for the faithful. Only one of the seven churches could claim continuous existence in the same location from the time of the Apostle. The church at Palayur has a continuous history of two millennia and stands on the same spot where Apostle first established it. In 1607 a Jesuit father decided to construct a more convenient church around the existing old structure for the parish of Palayur.

The Palayur church was elevated as the first Archdiocesan pilgrim centre on 16th April 2000. The relic of St. Thomas conveyed from Ortona, Italy was established in the main altar of the church. The 30 km long annual Lenten *Mahatheerthadanam* or great pilgrimage on foot from the Thrissur to Palayur is conducted every year.

**Lourdes Cathedral****Palayur church**

Serving God by Helping Mankind: Message of WCW

Varier Samajam, Mumbai celebrated its 26th Annual Celebrations on Sunday September 26, 2010 at the Bombay Tamil Sangham premises.

The main thrust of the meeting was the concept and plan of the World Confederation of Warriors (WCW), a new initiative of the worldwide Warriar community, to bring together and unite Warriars all over the world. Its present registered office is in Mira Road, Mumbai and its administrative office in Coimbatore. Padmashri

P.R.Krishnakumar, Managing Director of Arya Vaidya Pharma (Coimbatore) Ltd, inaugurated membership campaign on February 21, 2010 at a function held in Coimbatore. WCW aims to establish major projects involving members and Member Organisations. The projects include educational institutions, hospitals, old age and childrens' homes, organisations of educational and artistic excellence and provide support and assistance to extremely poor or deserving members of the Warriar community. Membership is open to individuals and Warriar organisations. The Varier Samajam Mumbai has joined as Member of WCW.

TV Ramachandran, President, WCW, and President of the Varier Samajam, Mumbai, said every member could actively participate in the establishment of various institutions for the benefit of the society and the nation. "By pooling our resources, let us make significant contributions to the society," he said. Representatives from Pune and Baroda Samajams also attended the function. The Special Guest of the day was Swami



A S Madhavan of Warriar Foundation speaks. Sitting from left: Venugoplan, Swami Devatmananda Saraswati, T V Ramachandran and Shekharan Kutty



Fusion of Bharathanatyam and Odissi

Devatmananda Saraswati of Chinmaya Mission who gave a spirited speech on the importance of service to fellow human beings. "Let us all think, act and serve together, for selflessness is divine," he stated. "We are now animal-man. Let us become man- man and then God- man, Let us worship God by serving Man," he added.

A grand feast and a Variety Entertainment Programme of Music and Dance followed the meeting. Prizes were distributed to the winners of the Drawing Competition and to the best three outstanding performers as well as to all participants of the dance and music programmes of the evening.

Office bearers of the Samajam:

T V Ramachandran (President),
P Venugopalan (Vice President),
T V Shekharan Kutty (Secretary),
T Muralidharan (Jt Secretary) and
S Krishna Prasad (Treasurer).



Kaikotti Kali

Malayalam Movie World

-KIM News Bureau

Hot Nayantara Feels the heat

Thiruvananthapuram Additional Chief Judicial Magistrate refused to entertain the submission of the state police that enquired the case against actress Nayantara for exposing her body in a



Nayantara

vulgar manner in an earlier Tamil film *Aekan* (2008). An advocate from Neyyattinkara, P Nagaraj had approached the court stating that her body exposure had hurt his mind and therefore action should be taken against the actress. The State Police after making the preliminary enquiries submitted that there was no base for the allegation. It was this submission that the magistrate refused to accept. Magistrate asked the police to continue with the investigation.

The petitioner had also alleged that posters showing her exposed body were plastered all over the city without the permission of the Corporation. The Magistrate then ordered to send notice to the actress, producers Aykarn International, director Sundaram, exhibiter Sreedharan Pillai of S L Theatre.

Veendum Kannur

Malayalam movie makers are very fast in adapting real life personalities into reel life characters. Insiders say that veteran actor Sai Kumar is going to take on Pinarayi Vijayan with a small twist. The character is named Madayi Surendran. In the movie, the character is shown as a leader with a tremendous following and a stern decision maker.

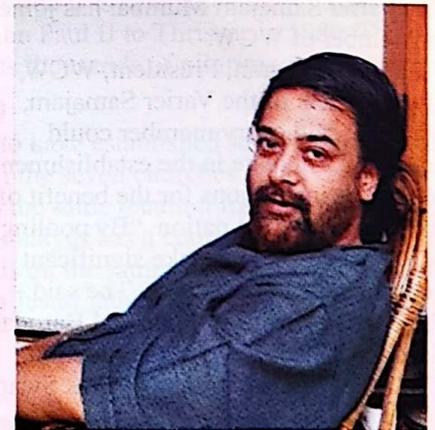


Sai Kumar

The movie is titled *Veendum Kannur* (Kannur Again) and is a sequel to the earlier *Kannur*. Robin Thirumala is writing the screen play. Nazar Tirur produces the film for Keypon Films. In the film Bala replaces Manoj K Jayan, the hero of the earlier film. This film will commence shooting in November and will have Agra, Rajasthan, Kannur and Kozhikode as locations. Kalabhavan Mani, Suraj Venjaramoodu, Jagathi Sreekumar, Janardhanan, Riza Bava, Mamu Koya, Tini Tom and Tony are in the cast.

Madhupal again as director

After *Thalappavu*, actor Madhupal is getting ready to direct his second movie. His first movie received accolades for him. Sreenivasan will have an important role in the movie. The still untitled movie will have Jayamohan, of recent Tamil hit *Angadi Theruvu*, as its writer. Main actors are Nedumudi Venu and Innocent and the movie is expected on the floor by November.

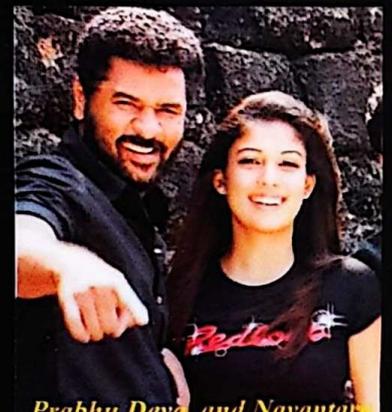


Madhupal

Women's organisations against Nayantara-Prabhudeva Wedding

Several Women's organisations have come out protesting against the wedding of Nayantara and Prabhudeva and allege that it is a human right violation. They allege that Prabhudeva has already married to Ramlath after romancing her for some time and now he is divorcing her, after offering to pay ₹5 crores as alimony. The couple have two children. The agitators declared that they would not only boycott the films of these stars but also take the struggle to the streets.

Meanwhile Ramlath has started a fast against the wedding at Chennai Anna Nagar. Superstar Rajanikant has advised Prabhudeva not to divorce Ramlath. When reported, Prabhudeva and Nayantara are shooting in Maharashtra. There is no question of cancelling the impending wedding, Prabhudeva reportedly insists.



Prabhudeva and Nayantara

Producer Vs Director

Producer Thomas Reuben and director Vinayan of the movie "Yakshiyum Njanum" are on a wordy duel. Vinayan alleges that the producer from day one of the release of the movie is issuing statements that director misled him and overshot the budget resulting in heavy losses.

Reuben refuted the charge and accused Vinayan of exploitation of his unfamiliarity with the working of the movie making process.

Vinayan reacted to Reuben's allegations and stated that he would approach courts for justice.

Kudumbashree Travels

Jayaram's new project *Kudumbashree Travels* is progressing in Ottappalam. He is paired with Bhavana and the movie is directed by Kiran. The script of this movie is written by the serial writer Thomas Thoppilkkudi.

The cast includes Jagathy, Janardhanan, KPAC Lalitha and Kalpana. Murali Raman is the cinematographer. Vayalar Sharath Chandra Varma is the lyricist while Bijipal composes the music.



Jayaram

Shaji Karun's film on MF Husain

National award winner and director Shaji N Karun is now all set for his next project. He is planning to make a documentary on noted painter MF Husain. Shaji is going to Qatar shortly for discussions with Husain.



Shaji N Karun

Shaji will be the cinematographer for the next film to be directed by Husain. The film which will be shot in China, London and Africa will start by next April.

Shaji wants to complete his documentary during this period.

Husain who had been influenced by Shaji's *Vanaprastham* has included Kathakali in his new painting series.

Shaji has also announced that his next Malayalam film *Gatha* will be based on a short story of T Padmanabhan. Mohanlal will be in the lead role.



Shyamaprasad

Shyamaprasad's *Electra* stayed

Shyamaprasad's much anticipated *Electra*'s release and distribution has been stayed by the Ernakulam Principal Munisif Court. Martin Sebastin, the film's original distributor has alleged that the producer Vindhyan and his Rasika Entertainment are trying to release it on their own.

There is a lot of hype surrounding *Electra* as it is said to be Nayantara's last film, before she marries Prabhu Deva. The film has Nayantara, Prakash Raj and Manisha Koirala in the lead roles

Yesudas chosen for Sree Chithira Thirunal Award

The Malayalam play singer KJ Yesudas has been chosen for the Sree Chithira Thirunal Award for the year 2010. The award has been conferred on him for his outstanding contribution to Malayalam music world.

The previous recipients of this award include former ISRO chairman G Madhavan Nair, former National Security Advisor MK Narayanan, agriculturist M S Swaminathan and Mohanlal.

The award was instituted by the Sri Chithira Thirunal Trust in memory of the erstwhile King of Travancore and carries ₹1 lakh and a citation.

The Prime Minister Dr Manmohan Singh will present the award.



Double Blow to South Indian Cinema

Venu Nagavalli

Actor, Story Writer and Director Venu Nagavalli (61) died on September 9 early morning at Thiruvananthapuram. He was undergoing treatment for liver related diseases for some time in a private hospital at the state capital. His body was cremated at Thycaud Shantikavattam crematorium on the same day evening, with full state



honours. He was born on April 16, 1949 to the well known litterateur, radio announcer, screen play writer and actor Nagavalli R S Kurup and Rajamma. After his education at Govt Model High School and University College, he

joined All India Radio as an announcer. Like his father, he was also associated with theatre. During 1978, he debuted as an actor in K G George directed '*Ulkkatal*'.

Though he did not look like a typical film hero, Venu acted in several films as dejected lover and the image stuck to him. During his time as an actor, he was loved for his roles and both boys and girls sympathized with him. Till 1998, he was very active as an actor and his last movie as an actor was Sathyan Anthicad's '*Bhagya Devatha*', released last year.

His first movie as a film director was the super hit '*Sukhamo Devi*' released in 1986. He directed 12 movies such as *Aey Auto*, *Lal Salam* etc. He wrote screen play for several super hit movies like '*Kilukkam*'.

His important movies as an actor include *Shalini Ente Koottukari*, *Yavanika*, *Chillu*, *Omanathinkal*, *Lekhayute Maranam Oru Flashback*, *Meenamasathile Sooryan*, *Aarante mulla kochu mulla*, *Adaminte Variyellu*, *Devadas*, *Vaartha*, *Roudram*, *Anchil oral Arjunan*, *Baba Kalyani*, *Pathaka*, *Pouran*, *Deepangal Sakshi*, *Kazhcha*, *Satyam*, *Wanted*, *Harikrishnans*, *Oru kadha Oru nunakkadha*, *Sunil Vayassu 20*, *Prasnam Gouravam*, *Uyarum Njan Nataka*, *Archana Teacher* etc.

He directed *Sarvakalasala*, *Ayitham*, *Aayirappara*, *Agnidevan*, *Raktasakshikal Sindabad*, *Bharya Swantham Suhruthu*, *Kalippattam*, *Kizhakkunarum Pakshi*, *Swagatham* etc and wrote screenplay for *Vishnu*, *Aayirappara*, *Kalippattam*, *Kizhakkunarum Pakshi*, *Aey Auto*, *Sarvakalasala*, *Sukhamo Devi*, *Arttham*, *Aham* and *Bharya Swantham Suhruthu* etc.

He is survived by his wife Meera and son Vivek. His colleagues from the film world, political leaders, literary writers and many well known personalities attended his last rites and offered condolences.

Swarnalatha

Playback singer Swarnalatha (37) passed away on September 12 following a viral infection in the lungs. Her physical remains were consigned to flames at Porur crematorium, Chennai. She was unmarried.

Swarnalatha was born at Chittoor in Palakkad district to K C Cherukutty and Kalyani. Since her father was employed at Shimoga, she was educated and brought up there. Later the family shifted to Chennai. Swarnalatha started her music lessons from her elder sister Sarojam, when she was only 3.

Well known music Director M S Viswanathan who hailed from her native place was instrumental to her entry into the playback singing. Her first song '*Chinnamchirukiliye Kannamma...*' for '*Neethikku Dantanai*' was under his baton. Some of her popular songs were '*Rakkamma kaiyye thattu..*' (*Dalapathi*), '*Evano oruvan*' (*Alai payuthu*), '*Usilampatti penkutty*' (*Gentleman*), '*kuchkuch rakkamma*' (*Bombay*), '*singhore singhore*' (*Kannathil muthamittal*), '*Mukkala mukkabala*' (*Kathalan*) and '*Kathal katitham*' (*Cheran Pandiyan*). She also sang for *Chirakulla Moham* and *Manmadha sharangal* under late Kannoor Rajan. Her other Malayalam films are *Eazharakootam*, *Highway*, *Punnaram*, *Karma*, *Sadaram*, *Minnaminunginum*



Minnukettu, *Thacholi Varghese Chekavar*, *Achchan Kombath Amma varambath*, *Aayiram chirakulla moham* and *Sakshyam*.

She had sung for Tamil, Telugu, and Kannada, Malayalam and Hindi movies. She was the best Female singer of 1994, chosen for National Award for her song '*Porale ponnuthaye..*' of film '*Karuthamma*'. In 1991 she was awarded by Tamil Nadu Government for her song from '*Chinna Thambi*'. She was also bestowed with the *Kalaimani Puraskaram* by Tamilnadu Government in 1993.

Old is Gold

-Satyanath

Rantitangazhi (രണ്ടിടങ്ങഴി) 1959

Lyrics: Tirunainarkuricci Madhavan Nair
 Music: Trichur P Radhakrishnan Rāgam: Desh
 Singers: Kamukara Purushothaman and Sulochana

തുമ്പപ്പൂ പെയ്യണ പുനിലാവെ
 ഏന് നെഞ്ചുനിറയണ പൂക്കിനാവേ (തുമ്പപ്പൂ)
 എത്താനാളു കൊതിച്ചിരുന്നു
 പിന്നെ ഏനെന്നും തേന്മുറും പൂവാണെന്ന് (2)
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 പുത്തരി പൂനെല്ലിൻ പുഞ്ചവരമ്പേ ല്
 കൂട്ടിന് പോരുവാൻ കാത്തിരുന്നു
 ഏനീപാട്ടൊന്നു കേൾക്കുവാൻ കാത്തിരുന്നു
 പുഞ്ചിരിപ്പാല് കുറുക്കിത്തന്നു
 ഏന് നെഞ്ചിലൊരിത്തിരി തേൻ പുരന്ന് (പുഞ്ചിരി)
 പൊള്ളും വെയിലത്ത് വേല ചെയ്യും
 ഏന് പൊന്നായി മാറ്റുമീ പൂവരമ്പ് (ഏന്)
 ഞാറ് നടുനന്ത് മടുത്തുവെന്ന
 ഒരു കാര്യം ചൊല്ലാൻ മറന്നതെന്ത് (ഞാറ്)
 കൂട്ടായിരിക്കാൻ കൊതിച്ചതല്ലേ
 നമ്മെ കുറുക്കു ദൈവമിണക്കിയല്ലേ (നമ്മെ)
 ഉറ്റോരും പെറ്റോരും വിട്ടോരിങ്ങു - നമ്മൾ
 ഉള്ളാലിണങ്ങിക്കഴിഞ്ഞതല്ലേ (ഉറ്റോരും)
 എന്തെങ്ങിരുന്നാലും എന്തെല്ലാം വന്നാലും
 എന്നാളും ഒന്നാണു നമ്മളൊന്ന്
 നമ്മളെല്ലാം മറന്ന് കളിക്കുമല്ലോ (നമ്മളെല്ലാം)

Transliteration: Ā, ā = ആ, ാ ; Ê, ê = ഏ, ഐ ; ī = ി ; Ō, ō = ഓ, ഔ ; Ū, ū = ഉ, ഊ, ൂ ,
 Ū = ു ; c = ച, ch = ചെ, D, d = ട, Dh, dh = ഡ, ð, d = ഡ, ðh, dh = ള, jh = ജ, Ĵ, Ĵ = ജ,
 Ĵ, Ĵ = ഞ, ų = ഞ, ų = ഞ, ų = ഞ; ř = റ, ř ř = റ; ř = റ; ř, ř = റ; ř, ř = റ; ř, ř = റ; ř, ř = റ;
 Ō, Ō, Ō = ത; řh = മ.

Ṭumpappū peyyaṇa pūnilāve
 Ēṇū neṅcu nīrayaṇa pūkkīnāve (Ṭumpappū)
 Eṭṭāṇāḷu koṭṭicirunnu
 Pinne ēnennum ṭēnūrum pūvāṇennū (2)
 Pūvāṇu ṭēnāṇu nīyennellām
 Ēne punnāram collī mayakkiyillē (Pūvāṇu)
 Puṭṭari pūnellin pūncavarambelū
 Kūṭṭinū pōruvān kāṭṭirunnu
 Ēṇipāṭṭonnu kēḷkuvān kāṭṭirunnu
 Pūncirippalū kuṟukkiṭṭannū
 Ēṇū nenciloriṭṭiri ṭēncurannū (Pūnciri)
 Pōḷḷum veyilaṭṭū vēlaceyyum
 Ēṇū ponnāyi māṟṟumī pūvarambū (Ēṇū)
 Nāṟū natunnaṭṭi matuṭṭuvēna
 Oru kāriyam collān māṟṟaṇṭeṭṭū (Nāṟū)
 Kūṭṭāyirikkān koṭṭicēṭṭallē
 Namme kūṟullā daivamiṇakkiyallē (Namme)
 Uṟṟōrum peṟṟorum vittoriṇṇū nammaḷ
 Uḷḷāḷiṇṇāṅgi kkaṟṟiṇṇāṭṭalle (Uṟṟōrum)
 Eṇṭēṇūṟunnālim eṇṭellām vannālum
 Ennālum onnāṇu nammaḷonnū
 Nammaḷellām māṟṟannū kalikkumallō (Nammaḷellām)

This movie was based on Thakazhi Sivasankara Pillai's well known novel 'Rantitangazhi' and it was produced and directed by Merryland's P Subrahmanyam. It was also the first movie in which P J Antony acted as hero. Other actors were Kumari, Mutthaiyah, Thikkurussi etc. This is also the first movie based on Thakazhi's story. This was the second movie for which KPAC Sulochana was a playback singer.



Thakazhi



Tirunainarkuricci Madhavan Nair



Kamukara Purushothaman



Sulochana

Quiz:
 1. Antony was the main actor for two more Malayalam movies and both were well acclaimed. Name those two movies.
 2. Name the movie for which Sulochana rendered her voice for the first time. This movie was also Devarajan's first film as film music composer and ONV Kurup debuted as a lyricist for a movie.

Answers to September quiz:
 1. Bharthavu (1964)
 2. (a) Sreekumaran Thampy
 (B) P Bhaskaran

Vivek Nair is New Leela Group Chairman

Vivek Nair assumes charge as Chairman, Leela Group, Mumbai from October when Captain Krishnan Nair will resign from the position. But Krishnan Nair will continue as non-executive Chairman of the Group. Vivek Nair is the elder son of Krishnan Nair. He is presently Vice-Chairman and Managing Director of the Leela Group. Captain Krishnan Nair's younger son Dinesh will be Vice-Chairman. He is now Joint Director of the Group. Krishnan Nair who named the Company after his wife Leela, along with his sons, holds 54.8% shares in



Vivek Nair

the Leela Group. The rest is open to the public.

The Leela Group has hotels in Kovalam, Goa, Bangalore, Udaipur and Gurgaon. They have plans to open hotels at Jaipur, Agra, Hyderabad, and Pune

The Leela Group entered the Hospitality industry in 1986. Captain Krishnan Nair has been awarded the Padma Bhushan and several other awards and honours. The Leela has also an active presence in the textiles field.

Vidwan TV Vasan Passes away



Noted Ghatam and mridangam Vidwan T V Vasan (61) passed away on September 29 2010 at New Delhi after he suffered a cardiac arrest. He had gone to New Delhi to be part of a jury to audition artistes for performance in AIR.

Vasan is a native of Thrissur. He leaves behind his wife Geetha, son Girish and daughter Vibha. He is the brother of Carnatic singer T V Gopalakrishnan and violonist T V Ramani. Vasan is the son of Thripunithura Viswanatha Bhagavathar and Meenakshi Amma. Born in 1949, he became interested in mridangam from the age of seven. He learnt mridangam from Mavelikkara Velukutty Nair. Vasan's elder brother T V Gopalakrishnan was his guru for ten years. In 1993 he participated in the World Music Festival at Berlin. Vasan was an A grade AIR artiste for about 28 years. He was also a very good ghatam exponent.

T V Vasan has been awarded the Central and State Sangeet Natak Academy Awards, Narada Muni Award from Narada Gaana Sabha and Mridanga Chakravarthy Award. Asthana Vidwan title has been conferred on him by the Kanchi Kamakoti Shankaracharya Peetham.



Thane Nair Welfare Association celebrated Onam and Vidyadhiraja Jayanti on 19th Sept. Chief Guest TMC Corporator Manoj T Shinde addressing the gathering. Seated from left: V Sasidharan Nair, V Sreekant Nair, K R Harikumar, Karunakaran Nair and Jayakumar.



ST. Joseph's Church, Mahakali Caves Road, Andheri East Celebrated Onam on the 5th September at the church premises. Prof Vijay Shankar was the chief guest. Pookkalamalsaram, Cultural Programmes were held followed by distribution of Paayasam to all members. In all 130 families from in and around Mahakali Caves area attended the function.

Artiste of the month

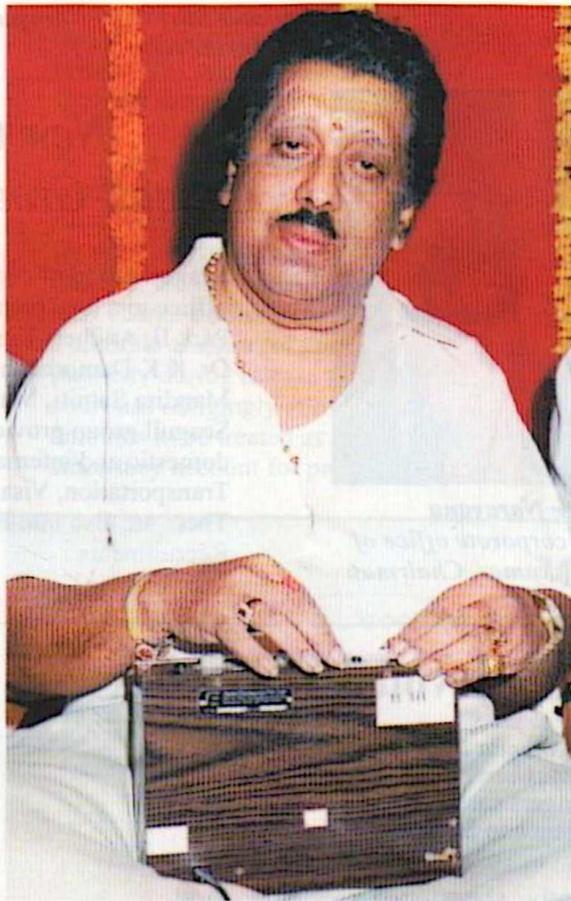
Asthana Vidwan Palakkad T S Anantharaman

Thondikulam Subramaniam Anantharaman hails from a family of musicians in Palakkad. His father is late T A Subramaniam and mother late Seethalakshmi. He started his training in Carnatic music from the tender age of five under his aunt Mangalam. Later, he studied from Sri Appukuttan Marar, a disciple of Chembai Vaidyanatha Bhagavathar.

Anantharaman came to Mumbai in 1960 and is living in Chembur since 1963. He was working with Premier Tyres. He resigned from there in 1985 and has been devoting himself to Carnatic Music since then. After coming to Mumbai he continued his practice in vocal music under the guidance of Trichy Swaminatha Iyer and gave his first musical concert in the city in 1962 at a Thyagaraja Aradhana festival. He also established a music class in Mumbai.

This veteran Carnatic singer has given many Carnatic vocal concerts in Mumbai, Chennai, Bangalore, Calcutta, Trivandrum, Palakkad, Coimbatore, and Kozhikode. He is a graded artiste of AIR and has given performances on TV also.

Anantharaman has several achievements to his credit. He started the first music class in Mumbai to train students for Government Technical Examinations in music. He has given lectures on Carnatic music in many seminars. He has submitted a paper on 'The institutionalization of Music'. He gave a lecture at the World Music Conference held in Mumbai. Anantharaman was a visiting faculty member of the Mumbai University, for teaching Carnatic music, for some time.



Sharadambal, the presiding Goddess at Sringeri who, Anantharaman believes, has inspired him to complete these compositions. These compositions were compiled in a book 'Sharada Sangeetha Maala' and recently audio cassettes and CDs of 'Sharada Sangeetha Maala' were released.

Anantharaman has also set to music some compositions of the Sringeri Bharati Thirtha Shankaracharya.

Musical Innovations

Anantharaman wants to carry forward the great musical traditions he has learnt from his family and gurus. At the same time he introduces relevant innovations to kindle interest in Carnatic music among the public especially the youth. For instance, *Navagraha Gananjali* - an audio visual presentation of Muthuswamy Dikshitar's *Navagraha kritis* was presented by Anantharaman's students at the Sky theatre of the Nehru planetarium in Mumbai and later at several other places within Mumbai and in Chennai, Coimbatore, Pune, Palakkad and other cities. This is a three hour programme where the nine planets and their significance in astronomy, gemmology, mythology, astrology are presented through audio and visual means, slide shows and musical accompaniments, and the nine navagraha kritis are rendered by his students. Other innovative efforts by this great master are *Tamizhisai* a musical medley of 21 different composers presented by his students. They also presented compositions of selected pre

trinity composers at the NCPA Mumbai. (pre-trinity composers : music composers before the time of the Trinity of Carnatic Music - Thyagraja, Shama Sastri and Muthuswamy Dikshitar).

Anantharaman laments the fact that these days both the students of Carnatic music and their parents want immediate results and prefer semi-classical numbers to the pure form. Carnatic Music is like a sea, and even to sing a light music number, a knowledge of the classical form of music helps, he feels.

His wife's name is Radha. He has one son Shiv Kumar who is a CA and works for a bank and also plays the violin and has given performances. His daughter's name is Gayatri. She is married and staying in Pune. ■

Honours and Awards

In 1992, His Holiness Bharati Thirtha Swamy, the Sankaracharya of Sringeri Sharada Peetham, bestowed upon Anantharaman his blessings and the title *Asthana Vidwan of Sringeri Sharada Peetham*. In 2002, he was conferred the title *Sangeetha Choodamaniby Padam* an institution promoting Classical Music in Mumbai and the title *Naadha Vibhooshanam* by *Naadopasana* a prominent Music Sabha in Dombivili. In September 2009 Shanmukhananda Fine Arts and Sangeetha Sabha, Mumbai honoured him with the Bharat Ratna M S Subbalakshmi 'Best Teacher' Award.

The Sharada Peetham of Sringeri Shankaracharya released an audio cassette of rare Swati Thirunal kritis sung by Anantharaman. He has composed many songs on

V K KRISHNA MENON ORATORICAL CONTEST

Vidya Balasubramaniam of the North Mumbai Welfare Society's High School, Ghatkopar (West) won the first prize in the 27th V K Krishna Menon Inter-school Oratorical Contest, along with the rolling trophy for her school, the NMWS High School.

Chekar Emma Jane Augustine of CES's Michael High School Kurla (West) won the second prize. Sakshi Sharma won the special prize. She is a student of Hindi High School (English Medium) of Ghatkopar West.

The prizes were distributed by the three judges A Ganesh Kumar, K R Sriram and P K Ravindranath. The President of the Governing body of the North Mumbai Welfare Society, G H Ananthanarayanan presided.



Vidya Balasubramaniam receives the first prize in the V K Krishna Menon Oratorical Contest from the three judges. Vidya's mother is on the left and Shri C.R. Narayanan Hon. Secretary of the Governing Board is on the right.



Mr. K.K. Damodaran, President, Sree Narayana Mandira Samiti is inaugurating the corporate office of Seagull Group of Companies. Sureshkumar, Chairman and Managing Director also seen

New Office for Seagull Group of Companies

Seagull group of companies shifted their corporate office to a new premise at Wellington Business Park II, Andheri-Kurla Road recently.

Dr. K K Damodaran, President Sree Narayana Mandira Samiti, Mumbai inaugurated the office. Seagull group provide all services related to domestic and international travel like Air ticketing, Transportation, Visa assistance, Hotel bookings etc. There are also into Holiday packages and Recruitments.

Sreelatha Nair: Devoted To Her Veena

-Ragesh Revi

The Bhakti of *Kamboji*, the joy of *Aananda Bhairavi*, the *veera rasam* of *Hamsadhvani* or the sadness of *Mukhari*, all blossom at her fingertips. When Sreelatha Nair's fingers caress the Veena, the strings spring to life, and transport the audience to Saraswathi's Court.

Sreelatha started her quest for music in 1984, as a student of Veena at Shanmukhananda Hall. Subsequently, she started receiving vocal training in Carnatic Music. After eight years at Shanmukhananda, she qualified from the Akhil Bharatheeya Gandharva Mahavidyalaya Mandal. From the year 1996, she began teaching the Veena.

Besides giving live performances both as an accompanist and solo musician, Sreelatha Nair is also interested in the lighter forms of music. At the Nair Service Society, Andheri, where she imparts musical knowledge to children, she is associated with the Bhajan group, participating in the periodical Bhajans of the society. She is not averse to healthy experimenting, having done fusion concerts along with western musicians at the NSS. For the past four years, she is under the guidance of Dr Girija Sheshamamba.

Sreelatha has her supportive husband, Jyothikumar Nair and their only son, Prathivesh. They stay at Bandra west.



OFF FIELD, ON AIR

Dividends from Commercialisation

The entire media in the country the print, electronic and anything else that communicates appears to have been commercialized beyond limits. First, it was the craze for sensationalizing the Breaking News phenomenon and now unabashed publicity (totally paid for by eager clients and channelized by mushrooming event managers) that has made the media cheap.

When five-year old Prince fell into a borewell in some remote village in Haryana and a private TV channel had its reporter and cameraman in the vicinity, the tiny toddler became a national celebrity. The entire media went berserk over the incident, as if nothing like it had ever happened before or was likely to ever happen again. The Leader of the print media (self-proclaimed) had the story as its lead in its distant Mumbai edition for three days running, till the hapless boy was fished out of the well. The Haryana government, not to be outdone has promised to take care of the education of the boy plus offering him due compensation.

That one incident perhaps changed the

face of the media. Sensationalism, plus a tinge of market strategies play rich dividends. Then came a series of high-voltage films that needed media support for their success at the box office. The media obliged for due monetary considerations. Thus came into being Gajini, Paa, 3 Idiots, Taare Zameen Par and Once upon a Time in Mumbai and now Dabangg.

Every channel worth its name now has a spot at the end of prime time projection specially reserved for the star or the director of the current release plus copious footage of clips from the dramatic moments in the film.

As of now, this phenomenon is confined to the blockbuster Hindi films, which have huge sums set apart for publicity in their production budgets. Or alternatively, stars who now charge astronomical fees set apart a sizeable amount for their own publicity during release time. A high court has obligingly allowed such amounts to be treated as non-taxable since they account for professional

promotion.

The special supplements of the major newspapers in English and some regional language newspapers, devote pages after pages to carry special interviews with the stars and the directors, all duly timed for the release of the film in which they star or which they have directed. In special cases in the past, film critics or reporters on the staff of the papers would do the special interviews. Now, the task has been taken over by Event Managers, who provide the content for the media. The content, unfortunately, is written by students of advertising and often reads more like advertising copy than hard-boiled news reports or feature articles.

If only the clients who pay hefty sums to the Event Managers for these unprofessional services only were discerning enough to evaluate the quality of services provided, things would have been more palatable to viewers and readers.

INSIDER



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Recipe for

LEMON THAKKALI RASAM

(Serves 8 to 10 portions)

Ingredients:-

Tur dal: - 100 gms
 Tomatoes: - 3 large tomatoes cut into 8 pcs each
 Garlic: - 4-6 flakes
 Fresh coriander leaves: - 2 springs
 Tamarind pulp: - 25 gms
 Hing: - small piece or pinch if powder
 Oil: - 4 teaspoons
 Curry leaves: - 2 springs
 Mustard seeds: - 5 gms
 Lemon juice: - 1 lemon
 Water: - 2 litres
 Salt: - to taste

For rasam powder masala

Coriander seeds: - 25 gms
 Cumin seeds:- 15 gms
 Dry red chilly :- 5-6 nos
 Pepper corns :- 15-20 gms

Method:-

- 1) In a pan with two teaspoon oil, roast the four ingredients for 5 mins and powder them to granular level in a mixer. Keep aside.
- 2) In a large vessel boil dal, chopped tomatoes garlic and hing till dal is cooked in 1 litre of water. Add salt to taste
- 3) Add tamarind pulp to boiling dal and stir well. Then add the roasted powdered masala followed with the balance litre of water. Bring all this to boil again and add lime juice before removing from fire.
- 4) In two teaspoon oil fry mustard seeds and curry leaves till they crackle and put over the rasam as tempering or tadka.
- 5) Garnish with fresh coriander leaves and serve hot.

RISING STARS

K R Rajesh: Architect of Unique Temple

K R Rajesh, residing at Happy Valley Homes, Thane is a practising architect. Born on 31st Dec 1966 in Kerala to P K Rajan (Retd. Joint Director ONGC), and Mrs. Sarojini Rajan he obtained his G D Arch. Degree from L S Raheja School of Architecture with merit in 1989. In 1991 he completed a two year part time diploma course in Building Construction Management (ADCM) from NICMAR. He is married to Sindhu, a teacher by profession and they have a daughter Netra, 14 years old and son Shiva, 7 years old.

His firm, Design Elements, started in 1992 has office at Lokpuram, Thane, Mumbai and has recently opened their branch at Chembukavu, Thrissur. During the span of 18 years they have worked on a variety of projects spread over Mumbai, Kerala, Chennai, Mangalore and Goa. Their motto is "Give us even a door and we will design it." The firm provides only design solutions and undertakes only projects where they are involved right from design to supervision till its completion.

An important prerequisite of the process is proper detailing, regular



K R Rajesh

supervision, regular checking of the quality of the materials used and prompt solutions to problems that may arise during the course of construction," Rajesh says.

The firm specializes in all types of civil constructions and interior decoration projects and aims to make the dreams of their clients a reality.

They have recently completed the Thunga Hospital at Mira road in Mumbai which is a 65 bed super

specialty hospital having all medical facilities under one roof.

The MESCO Trust School at Mumbra which was completed in June 2010 is a school project spread over several acres of land, where the needy deserving children are tutored in airy, naturally lit classrooms, with large open corridors opening into a spacious central play ground.

The St. Stephen's Orthodox Church at Thane is a monumental structure reflecting the traditional values of the community and at the same time the simple, sparsely decorated, high ceiling of prayer hall speaks of the sincerity of their devotion to the Lord.

Apart from these projects the firm has successfully completed several factories, residences and office interiors all around Mumbai.

One of the current projects being undertaken is the Shri Adisankara Kanakadhara Smaraka Trust's Kanakadhara complex at Pazamthottam in Kerala which is a modern temple being built at the auspicious site where the historical Kanakadhara took place. This temple will be adorned with a statue of goddess Lakshmi and will be a centre for imparting spiritual knowledge

on the teachings of Shri Adi Sankara- a *souparnika* where devotees can offer *aarati* to Lakshmi. A yoga and meditation centre, *nakshatra vanam* (astrological park) besides guest houses for the devotees are some of the features. The design of sanctum sanctorum is quite unique. The dome will be in glass to provide sunshine inside the temple during daytime and a bright halo during night. The total height of sanctum sanctorum is 91 feet and the entire floor is in white marble, a novel style to the temples in Kerala. This will be the first Mahalakshmi Temple in Kerala and fourth in the whole of India. ■



Proposed Sri Mahalakshmi Temple and Kanakadhara Complex at Pazhamthottam, Ernakulam.

FLAVOURS FROM THE KERALA KITCHEN

Just as Kerala is unique in her scenic beauty and history, she has her own traditional cuisine. The culinary tastes of Kerala have evolved from the topography, geography and the religion of her inhabitants.

In Kerala many Hindus are vegetarians by religion, so we find varieties of vegetarian dishes, though their method of preparation may vary in Travancore, Malabar and Central Kerala where they may be called by different names. In Central and Malabar regions of Kerala, there is more Christian and Muslim population and there are varieties of non-vegetarian cuisine, including meat, poultry and fish. Traditional Kerala cuisine consists of many coconut based gravies and coconut milk dishes, because of the abundance of coconut trees here. Coconut is used for thickening and for flavor. The long coast line has contributed to a strong fishing industry and many sea and river food based dishes. There are vast stretches of paddy fields and the staple food is rice. Tapioca is a major tuber used extensively by Keralites.

It is interesting to note that some vegetables are popularly associated with Kerala food by people of other states. They include ash gourd (*kumbalanga*), snake gourd (*padavalanga*), yam (*chena*), colocasia (*chembu*). Among fruits there is the jack fruit, and the long bananas (*nendrakka*) both the raw green and ripe yellow ones. The raw green fried banana slices are famous as banana chips. Then there is the red *chevvaazha pazham* or *kappa vazha* (red bananas). Other varieties of bananas available in plenty and unique to Kerala are *palayankodan*, *rasakadali*, *monthan*, and *poovan pazham*. Tapioca is synonymous with Kerala and is called the poor man's bread. Kerala is famous for her spices and traders in the early years of history came to her shores for trading in spices. Black pepper, cardamom, ginger, cloves and cinnamon are the common spices of Kerala and used for flavouring the dishes. Shallots (small onions) is another Kerala speciality that flavour the curries. Among herbs, curry leaves are used more than the other kinds of leaves, while coriander and cumin seeds are also



Neimeen Porichathu



Syrian Irachi Varattu



Nadan Kozhikkalu Porichathu



Chemeen Biryani

used for flavouring.

According to Master Chef Rejimon at the Leela Kempinski Kovalam Beach Resort, Kerala has three varieties of cuisine: Travancore, Syrian or Central and Malabar. He says Kerala cuisine is a blend of indigenous and foreign dishes adapted to Kerala tastes because of the travelling sea-farers and traders who reached her shores as early as the 10th century.

Different Kerala Cuisines

Speaking on the differences between Travancore, Syrian and Malabar cuisines, Rejimon elaborates further. In Travancore cooking, there is less spice and sour taste. Tamarind, which is easy on the stomach, is used for the sour taste. *Kootukari* is a popular vegetarian dish here. Vegetables like ash gourd, beans, carrots, raw bananas, potatoes, snake gourd, and yam are cooked and boiled in a gravy of coconut, cumin seeds, and red chillies. Roasted coconut shreds, mustard and *udad dal* are used for seasoning. Other ethnic dishes of

this region are mango or pineapple *pachadi* (raita), different types of *thoran*, dry dishes with vegetables like beans, *vazhapoo* (banana flowers), *vazhakka* (raw bananas) and others along with ground coconut and green chillies, then *avial* - a mixed vegetable dish, a little sour and hot with ground coconut, green chillies, jeera, and curry leaves and coconut oil. And *Olan* and *kaalan*, the former is vegetables cooked in coconut milk while in the latter the vegetables namely yam and raw bananas are cooked in sour buttermilk and ground coconut. In Central Kerala or Syrian cuisine, which includes Kottayam, Ernakulam Pathanamthitta, the dishes are hotter and more sour. *Kodam puli* (Garcinia Cambogia) is used. Apart from vegetarian dishes, there are fish and chicken curries. *Meen molees* (spicy stewed fish) with *pal appam*, *kallappam* or *vellayappam*. *Kozhivaratharacha curry*, *kumarakom meen curry erachi varattu* (beef or mutton cooked with spices), *nei meen porichathu* (spicy fish fries) are

popular here. Among desserts, there is *vattayappam* and *kinnathappam*. A traditional Syrian dish is stew: chicken, lamb, or duck with potatoes and shallots simmered in creamy white sauce and flavoured with black pepper, cinnamon, cloves, green chillies, lime juice and coconut milk.

As we move towards Malabar, Rejimon says, the food is less spicy and more of coconut and mango tastes, more non-vegetarian with mutton and chicken preparations. For sour taste it is lime or mangoes. In Malabar, *pathiri* is very popular. It is a rice based pancake with meat curry. There is the butter *parotta* (layered flatbread) traditionally taken with a mutton curry and is said to have come from South-East Asia. Then there is the Kerala variant of the popular *biryani* with chicken or mutton pieces.

Kerala Sweets

Among the sweets, *pal payasam*, *palada pradhaman*, *paruppu pradhaman* made with coconut milk and jaggery or sugar and the descriptively called *idichu puzhinja payasam* where coconut milk is ground and extracted from fresh coconuts and raw rice is used instead of rice flakes or *adas* and *neiappam*, *unni appam*, *ela ada*, *pazham pori* are typically Kerala desserts. Among pickles there are lime and mango pickles, *chammandi podi* (spicy roasted coconut powder) and *inchi puli* or *puli inchi*, a type of sweet sour sauce. Rejimon has been in the culinary field for the last 20 years. In 2009 he won the



Avial

Government Gold Medal at the All Kerala Culinary Challenge for his preparation *idiappa chemmeen biriyani*. He was also awarded the Most Outstanding Chef in 2009 by the Government. Starting off at a young age in the Housekeeping department of a hotel group it was his love for the culinary arts that made him branch out into cooking and trying out new recipes. He is Master Chef at The Leela Kovalam Beach Resort. He was at the Leela Hotel Mumbai in August-September this year during their Ethnic Kerala Food Festival at the time of Onam and he served the customers traditional Kerala fare. According to Rejimon, foreign tourists who come to Kovalam like *kumarakom meen curry* (king fish, *neimeen* in coconut milk) and rice. Sea foods like prawns, squids and crab curries are also their favorites. Rejimon's signature dish is his gold medal winning *idiappa chemmeen biriyani*. A layer of rice flour *idiappa seva* forms the base, on top of which is

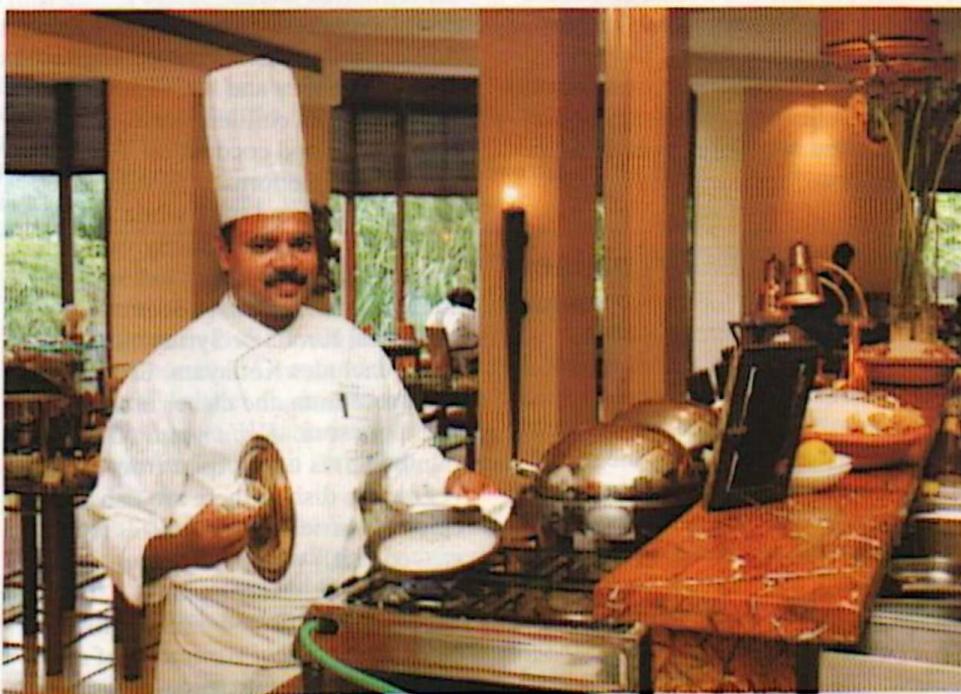


Pazhampori

spread semi-boiled prawns with biriyani masala spread on it and again a layer of *idiappa seva* above. The whole thing is then steamed and eaten with raita (*pachadi*) and *pappadam* and pickles. Another speciality dish of his is the three layered *puttu*: *cheera* (red spinach), drumstick (*muringa*) leaves, and red rice powder (*puttu podi*) with duck curry that won him a silver medal

Some Cooking Tips

Among vegetarian fares he shares the recipe for banana cashew cutlets where raw bananas, boiled and grated are mixed with ground cashewnuts, ginger garlic onion and jeera and fried in oil. The secret of a tasty meal according to him is to add shallots (small onions) along with mustard while seasoning. Also it is better to allow the vegetables or meat to be cooked in their gravies. Nothing beats the original taste when the dishes are prepared in conventional vessels, and charcoal or wood fire is used instead of microwave and electric ovens to get the authentic flavour. The Anglo Indian influence in Kerala fare is evident in the bakeries that offer cakes, breads, buns, and pastries. The Tamil influence is visible in the breakfast menus of Kerala cuisine that offer varieties of *dosas*, *idlis* and *vadas* along with *sambhar* and chutneys. Other Kerala breakfast snacks are *puttu kadala*, *appams* and stews of tapioca, potatoes, fish or meat. Another important accompaniment in a traditional Kerala menu is the *pappadam*, a very thin flatbread made with lentil flour, often crisped by deep-frying or grilling. It is the essence of Kerala fare - crispy yellow full moons and no *sadya* or meal is complete without the *pappadam*. The popularity and importance of *pappadam* in Kerala cuisine is such that it requires another feature to write about them and their intrinsic place in the Keralite's hearts and tastebuds! ■



Chef Rejimon with his dishes



Dances of Kerala-7

Kathakali

Part 5



Prof. Ammanath Vijayashankar

Aharya Abhinaya: *Abhinaya* is aesthetic communication. Sanskrit word *abhinaya* means: 'to lead forwards' or 'to carry with'. *Abhi mukham nayate iti abhinaya*. *Abhinaya* covers all histrionic aspects- decorative, physical, mental and emotional and verbal, - presented through makeup and costumes (*aharya*), body movements and gestures (*angika*), expression of inner feelings and emotions (*sattvika*), and vocal music



with percussion accompaniments (*Vachika*). To enjoy performing art and experience *rarsanubhuti*, aesthetic delight, first *sahrudaya's* attention must be captivated. *Sarvandireshu nayanam pradhanam*, 'eye is supreme among senses', in the enjoyment of stage arts, says *Natya Sastra*. To attract layman as well as connoisseur, visual aspect is given prominence in *Kathakali*. Most striking feature of *Kathakali* for a first

time spectator is the spectacular face makeup and gorgeous costumes. They have been inspired by the folk arts of greater antiquity, like *Theyyam*, *Mudiyettu*, *Kalampattu* etc., and classical Sanskrit theatre- *Kootiyattam*. While following conventional designs of the rich contemporary local arts of the time the founders of *Kathakali* went beyond the scope of *Natya Sastra* as far as *aharya abhinaya* is concerned.

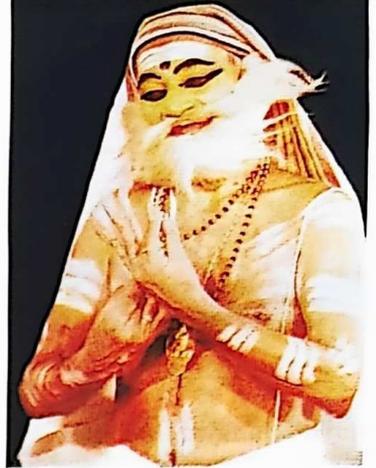
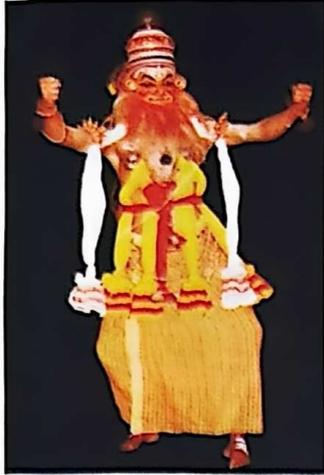
Aharya, in *Kathakali*, contributes much to the high level of stylization in acting and also in creating an atmosphere of a 'super world' on stage. It instantly transforms the actor into God or demon or other trans-human characters. The face makeup itself is a work of art. The costume is distinctive in its silhouette and converts the mundane figure of dancer into dramatic larger-than-life in facade. With huge hemispherical skirt, outsized shirt and *uttareeyams* hanging on sides the ponderous costume exaggerates body movements. When body is bend even slightly to sides the slant is exaggerated by *uttareeyam* swinging beyond the tilt. The long, shining stainless-steel nails on left fingers accentuate *mudras*. The overall effect of *aharya* is one of flowing energy and grace. Similarities to the tenets for *aharya* in *Natya Sastra* are limited to symbolism of colors; yellow for divine, green for *sattvic* serenity, red for *rajasic* aggression and black for *tamasic* rawness. A few ornaments of *Kathakali* find mention in *Natya Sastra*. *Kathakali's aharya* is not just decorative but intended to camouflage the actor in order to portray inner personality and spiritual state of the character he plays.

The costume wearing, after makeup, is an elaborate process. First, ankle ornaments (*tandappatupu*) and then calf bells (*kacchamani*) are put on. Then, the layered underskirt is wound around waist. The skirt is not a single piece of ready-made dress but consist of 50 long strips of white, well starched, unstitched

cotton that are assembled on the body of artist. First, one end of a long cloth of about 15 cm width and 550 cm length (*kaccha*) is tied around the waist while the other end is held stretched by one of the *aniyara* assistants. Another assistant assembles the starched cloth strips into skirt. Each strip, of 1m., length is hand pleated and arranged around waist to form underskirt. The costume assistant fixes them one by one, layering and adjusting to bestow proper shape to skirt while the artist slowly turns facilitating assembling. Underskirt design is same for all *vesham*, except a few. Over the underskirt is an overskirt of single piece which varies in color with *vesham*. Over this, in front, a central, colored and ornamented panel (*ottanakku*), and two colored side panels (*pattuval*) in line with arms, are worn. While *pattuval* extends to lower edge of skirt *ottanakku* terminates midway. A waist ornament (*pati aranhanam*) girdles skirt. There is an oversized, full sleeved, back open jacket (*kuppayam*), the color of which varies with *vesham*. On each side are 3 *uttareeyams*, hanging in front over the shirt. One is larger with flower shaped tip decorated with a mirror inside, while the other two are unadorned.

Above wrist, bangles (*vala*) and above it a carved, wooden, gilded wrist ornament (*hastakatakam*) with inlays of imitation stones, and silver and woolen pomp-pomp are put on. There is an upper arm ornament, *paruthikkamani*, and also a chest plate, *koralaram*. Around neck a bunch of garlands stitched to neck-band (*kazhutharam*) as well as a second ornament called *nata* are also worn.

Head is covered with a black cloth to support and cushion the heavy *kireetam*. Below *kireetam*, along forehead, is tied a red cloth-strap (*chuttinata*) with white lines forming upper border of face makeup. Large, gilded circular ear ornament (*thoda*) and below it a larger



ear ornament (*chevipu*) are fitted. Behind, attached to lower border of *kireetam* is artificial hair (*chamaram*) made of dyed hemp. Mica powder (*abhrakam*) is applied to lips, eye line and eyebrows to add sheen. Finally, before leaving *aniyara*, artificial nails (*nakham*) are worn on left fingers by male characters (*purusha vesham*). This much of *aharya* is same for all *purusha vesham* with specific modifications exemplifying particular character type. ***Paccha vesham*** *Paccha* (green) symbolizes inner refinement, poise and heroism. *Paccha* is for virtuous, noble *sattvic* characters with heroism (*vira*) and romantic love (*sringara*) as predominant traits. The *vaishnava* mark, *namam*, is white with red decoration. Face is painted bright green (a mixture of *manayola*, *neelam* and *chanchalyam* in coconut oil), with actual shade depending on the character portrayed. The *chutti* bordering face begins from tip of chin and rises on either side of face, describing a crescent, along lower jaw, reaching up to temple concealing ears. The green face is further decorated, the overall effect of which is accentuation of eyes, eyebrows, nose tips, lips and cheek- *upangas*, the primary organs of *rasabhinaya*. The eyes are made red, with *chunda puv podi*, against black-painted background of eyebrows and eyelids extending up to *chutti*, exaggerating eyes for effective expression of emotions. It enhances expression of passion in romantic scenes as the red eyes glistening with thin film of tears amplify compassion and love. Same red eyes turn fiery in scenes of fury. Lips are tinted bright red, and made to look longer with circular red lobes at corners. The voluptuous cherry lips are effective in scenes of amour and also in scenes of valor. The shining green cheeks highlights even

slightest movements of face muscles through reflection of light. Bright green face with white *chutti* frame focuses attention of connoisseur on face- the field of *rasabhinaya*.

There are 3 types of *paccha vesham*: *Muti*, *Kireetam* and *Pazhuppu*.

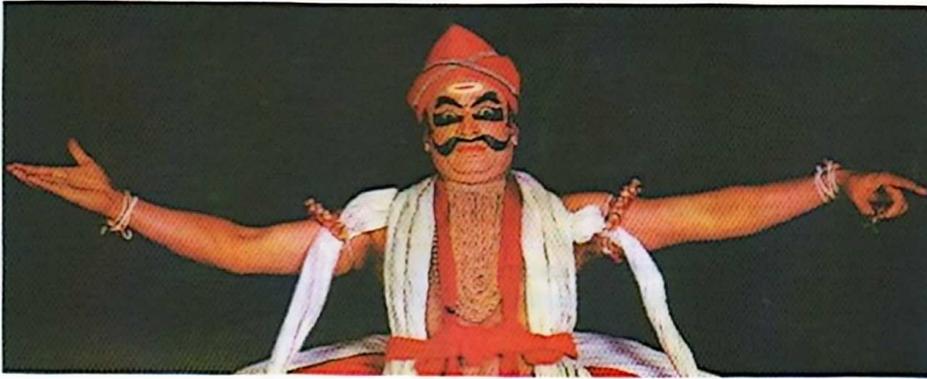
Paccha muti: The conical crown, called *muti*, is decorated with rows of tiny silver hangings, one above the other encircling *muti* with a top row of finely trimmed circlet of peacock feathers as finial. The skirt (*manha nheri*) is golden yellow silk satin with colorful borders. *Pattuval* are velvet and satin, decorated with artificial silver flowers interspersed with rows of braid. Shirt is blue velvet (*meelakkuppayam*). Besides usual ornaments a multicolored garland (*vanamala*) and shoulder plates (*tolpoottu*) are worn. *Paccha muti vecha vesham* is used for Sri Krishna, Sri Rama, Lava and Kusa. In '*Sree Rama Pattabhishekam*' play, Rama, after coronation, do not wear *muti*, but a circular *kesabharam kireetam*.

Paccha kireetam: The headgear with a halo like background, and decorated with golden foil, silver beads, cut pieces of mirror, imitation stones, peacock feather and beetle wings gives majestic look. The shirt is woolen, red. One set of *uttareeyam* is red while the other two are white. Rest of *aharya* is same as that of *muti*. E.g. Indra (*Kalakeya Vadham*, *Nala Charitam*, *Subhadraharanam*), King Rukmangada (*Rukmanga Charitam*), Dakshas (*Dakshyagam*) and the Pandavas, ***Paccha pazhuppu***: *Pazhuppu*, literally means ripe. Face is painted golden-yellow. *Namam* is black instead of white. Costumes are same as for *kireetam*, but colors differ with character. E.g. *Balabhadran* (*Subhadraharanam*) and Siva.

Kathi vesham *Kathi* means 'knife'.

Rajasic, disposed to pleasure seeking and aggression, *kathi* revels in display of power and wealth. Mostly royals, they are endowed with noble qualities, but given to high levels of emotions of lust and anger. Hence, the *sattvic* green background of face of *paccha* is broken by red knife like patterns (*kathi*) with white border. Above lips, on either side of nose is painted a *kathi* looking like moustache. Also on forehead are two *kathi* designs emerging from in between eyebrows and diverging upwards. Exact pattern and extend of *kathi* varies. While *paccha veshams* are refined in bearings and movements *kathi veshams* are belligerent and headstrong. Chin, under *chutti* is painted red. Predominance of red in *aharya* projects aggression, defiance, courage and savage urges. Forehead is adorned with white dots. On either side of nose is a white flower-like decoration. Two white knobs (*chutti poov*), a larger one at nose tip and a smaller one on forehead, are distinguishing features. The peculiar face make up reduce projection given to *upangas* in *paccha vesham*. In *abhinaya*, this is compensated by forceful and vociferous modes of expressions. The still silence of *paccha* is broken by loud calls of 'gva'- 'gva' and yelling. *Kireetam* and costumes are not much different from *paccha*. Besides the usual 3 pairs of *uttareeyam* is a 4th one, which is attached to *paruthikkamani*. There are artificial fangs (*dhumstram*) that are popped in and out to express wrath, instilling fear.

There are 2 types of *Kathi* (demarcated by Kaplingadan). *Kurum* or *cheriya kathi*, (small knife) with smaller knife design- Ravana (*Torana Yuddham*, *Balivadham*), Keechaka (*Keechaka Vadham*), *Cheriyar* Narakasura (*Narakasura Vadham*) and Duryodhana. *Netum* or *valia kathi*, 'big knife' with



larger knife design. Decorations on the sides of nose and forehead are omitted. They have ferocious look, and are aggressive with no *sringara bhava*. Eg. Ghatolkhajan (*Kalyana Saugandhikam* and *Sundari Swayamvaram*) and Kumbhakarnan (*Ravanodbhavam* and *Ravana Vadham*).

Thadi vesham Generic name *Thadi*, meaning 'beard' typifies *tamasic* characters. They are vile, vicious and crude. Make up is strikingly distinct from that of *paccha* and *kathi*. Green color of subtleness is omitted as *thadi veshams* are embodiments of elemental untamed passions. Typical *chutti* frame is avoided. Face is painted red, with black area around eyes and eyebrows separated from rest of the face by two rows of broad *chutti*. It makes the face inside *chutti* small with the red eyes appearing sunk into a black pocket. Lips are painted dark red with thin black designs rendering them less expressive, but noticeable in red background. Bright red and deep black with crude decorations on face are intended to eliminate all traces of softer grace and restraint as the *veshams* mostly express violent emotions of anger and not tender love and care. *Chutti-poo* at nose tip is large. Huge crown with red wool-rim makes face look smaller but boost height of *vesham*. Ornaments are fewer. Thick fur jacket adds to their crudeness. There are 3 types of *thadi vesham*-

Chuvanna thadi, *Vella thadi* and *Karutha thadi*.

Chuvanna thadi (Red beard). Used for wicked men like *Dussasana*; *Valia Narakasura*; and Bali and Sugriva (*Balivijayam* and *Balivadham*). *Chutti* has serrated edges adding to ferocity of *vesham*. Of ornaments, *toda*, *vala* and *tolpoottu* are omitted, but *koralaram*, *paruthikkamani* and necklace are used. There are four *uthareeyams*, the 4th white is attached to *paruthikkamani*. While the large *kireetam* (*kuttichamaram*) makes face look small, the outsized red beard elongates face underlining their mean and oafish nature.

Vella thadi (White beard) Dominant color of makeup noticeable is white. White *chutti* are large, arranged in two concentric whorls. On forehead and chin are white flower-like decorations. Nose is light green with white border. Fur coat is white and bulkier. On the whole *aharya* gives a monkey look. Headgear is a flat circular disc (*Vattamuti*), ornamented below with four concentric rings of tiny silver pendants that glint as *vesham* moves on stage enhancing glamour. Atop headgear is a dome with silver spire. E.g. Nandikeswara (*Daksha Yagam* and *Ravana Vijayam*) and Hanuman (*Lavanasura Vadham* and *Kalyana Saugandhikam*).

Karutha thadi (Black beard) Forest dwellers and hunters are *karutha thadi*. Entire face, including lips, is painted charcoal black with red patches on cheeks and forehead outlined by thin white *chutti* border. Affixed on nose-tip is a white paper flower. Lips are at times bordered by yellow or green lines. Large, falcate, beard reaching ears make face look broader. Costume is black or blue. Ornaments, same as for *paccha* but *thoda* are not used. Headgear is black, tall, cylindrical, gently curving inwards at centre and diverging at brim where it is decorated with silver and peacock feathers. E.g. Siva, disguised as *kattala*, hunter, (*Kiratam*), Guha, who ferries Rama, Sita and Lakshmana (*Vicchinnabhishekam*), (Often *kattala vesham* is taken as male *kari*).

Kari (Black) All demoness are *kari*. Full face, including lips, is painted black with red patches on cheeks, chin (representing tongue) and on nose, bordered by bizarre white designs. Eyebrows and corners of eyes are shaded yellow. *Aharya* is fully black, with *dhumstram* (curved canine teeth). Two fake much elongated cylindrical grotesque looking breasts compound disgust. To flirt they strut suggestively showing off pendulous breasts or dance flagrantly making demeanor repulsive than attractive. E.g. Soorpanakha (*Khara Vadham*), Nakratundi (*Narakasura Vadham*) and Simhika (*Kirmeera Vadham*).

Minukku vesham (Polished). It is a common name given to gentle females, *rishis*, saints, messengers, carpenters etc. *Aharya* is more realistic with no attempt to make them Gods or superhuman heroes or trans-human beings. Face is flesh colored with sheen. Eyes and eyebrows are elongated in black. Lips are reddened. Make up signifies gentleness; restraint, and dignity. Males wear costumes typifying their calling, but all women wear





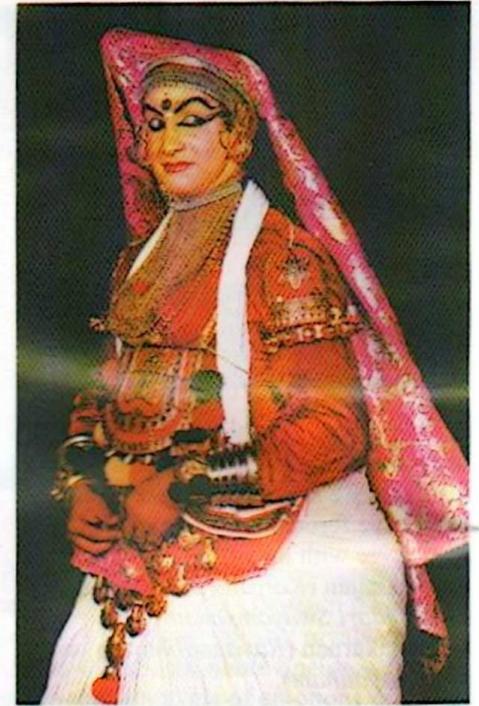
similar costumes.

Stree vesham: All female *minukku* wear neat, pleated white cotton *saree* with colored border, and large golden waist ornament. Leg ornaments are *tanda patappu* with *chilanka* (bells) above. Wrist and upper arm ornaments are similar to that of *paccha*. *Kuppayam* is of shiny brocade of bright color. The special chest ornament is called *streevesha koralararam*. Face is light golden yellow with mica powder sprinkled over it. Eyes and eyebrows are delicately elongated with sensuous curve. Artificial breasts are of normal size and shape, worn over shirt, over which are adorned neck ornaments. On head a bun-like pad (*konda*) is worn on left side above forehead. Ear ornaments (*katila*) are wooden, decorated with golden foil, silver and imitation stones. A glittering forehead ornament (*kurunira*) of silver tiny leaf-shaped plates below hairline, and fine tendrils of hair painted on forehead add to the beauty of *vesham*. Tresses are long and black *chamaram*. An ornamented red strip (*nata*) above *kurunira* completes

headdress. Over head adornments is a veil of colorful brocade contrasting with blouse. They use bangles, armlets, necklaces and earrings. Carefully designed, *aharya* conceals the 'man' behind *stree vesham*. Movements too are *lasya* type. *Rishi's* costume consists of *dhoti* (*acchati*). They go bare-chested except for *uthareeyam* across chest, fastened to one side. Headgear resembles matted hair, secured on top of head with a red cloth, *chuttittuni*, on forehead. Beard may be white (Narada, Viswamitra, Vasista) or black (Valmiki and Parasurama) or red (Durvasav disposed to anger). Messengers, charioteers and wrestlers do not wear *kuppayam*. The upper garment consists of two *uthareeyams* crossed on the chest. Moustache is black, painted. *Brahmins* wear simple cloth, *mundu*. On the head is tied a cloth. The sacred thread (*poonu nool*) and a few ornaments and *rudraksha* garland are worn.

Teppu vesham (painted characters). An assortment of subhuman *veshams*, painted in different colors with specific marks. Birds like *Jatayu* in *Ramayana*, *Hamsam* (swan) in *Nala Charitam* and *Garuda*, the eagle mount of Vishnu in *Rukmanga Charitam* all have artificial wings and beak, and are costumed in suitable color and design. For Karkotaka the serpent king, in black costume, a cobra hood design is painted on face using all available colors (*Nala Charitam*). *Sudarsan Chakram* of Vishnu is symbolically represented by painting face like disc with specific design.

Narasimham: man-lion incarnation of Vishnu. Yellow with black and red lines on face surrounded by *chutti* create the muzzle. White fur coat, artificial ears and white mane adds to the ghastly look. Attached to *kireetam*



are two *aalavattam* implying divine origin. Long bright red cloths tied to wrist ornaments add to ferocity in climactic scene. Only *vesham* that wears silver nails, that too in both hands. In *Hiranyasura Vadham* when Narasimham, in frightening *aharya*, displaying anger (*roudram*) and disgust (*bhibhatsam*) at their zenith, and enacts tearing open belly and pulling out the entrails of Hiranyakasipu it generates fear (*bhaya*) and shock even in most valorous men.

Kari (demoness) disfigured by the disgusted hero takes a form- *Ninam*. Headgear and makeup are same as *kari*. Lower garment is simple white *pyjama*; also wears fake mutilated nose and breasts painted and filled with blood-like paste, and carry dripping red chains of cloth simulating entrails giving a grotesque picture. *Ninam* suddenly emerges from among spectators, helped by two attendants, also smeared in red, supporting her with one hand and holding lighted torch (*pantham*) in the other, yelling strange sounds. An inflammable resin (*tellipodi*) is frequently thrown at torches to add to the drama to the scene. Thus *ninam* evokes *rasas-bhibhatsa* and *bhayanaka* through *aharya abhinaya*. On the whole *aharya* in *Kathakali*, by camouflaging the individual personality of the character, is designed to expand and enhance scope of *abhinaya*.

.....To be continued

Interview

Women should go for higher education: Prof Radha Sankaranarayanan

Calm, composed and learned that's how you would describe Prof. (Smt) Radha Sankaranarayanan wife of Maharashtra Governor K. Sankaranarayanan.

Being a politician's wife is not easy and to be a Governor's wife is much more challenging. But high profile life with busy activities in the Raj Bhavan has not affected Prof Radha in any way. She is busy with her routine work besides reading, traveling and of course accompanying her husband on various official tours.

"While I was in Nagaland, the life in Raj Bhavan was very quiet. Nagaland is blessed with natural beauty with mountains and forests. While I was in Jharkhand, it was not very easy to travel out of Raj Bhavan due to law and order issues. Now, in Mumbai – the commercial capital of India, things are totally different. Maharashtra is a progressive state with highly developed urban living places", Prof. Radha recounted. Still, she longs for her home town Palakkad.

"I prefer small towns and villages. With friends and relatives around, life becomes much more interesting, though in Mumbai I have some of my college friends who studied with while doing the post graduate course from Ruia College, Mumbai but my friends tell me life in Mumbai is getting mechanical day by day".

Prof. Radha did her schooling in Chennai. Her father Vishwanathan Nair was in government service with the Madras state. She did her B. Sc from Victoria College, Palakkad then post graduation in Mumbai. Her parents hail from a small village near Ayakkad – Kothenchery part of Kannampara panchayat in Palakkad district.

"I wanted to take up a job in Mumbai but my father's health was not good so I had to return to Palakkad. Luckily, I got a job as a lecturer in Courtallam - a tourist centre in Tamil Nadu. I worked there for 13 years. In 1979, I got married to K. Sankaranarayanan and shifted to Palakkad for good. Before marriage he was the agriculture minister in the state and as an MLA, he was always busy", she recollected.

"My husband's *tharavad* was in Painkulam, Thirissur yet he was with his grand father in Shoranur hence the



Prof Radha Sankaranarayanan and Governor K. Sankaranarayanan visit Lalbaugcha Raja

bonding with Palakkad was more for all of us. His political base was Palakkad. In the beginning, I was not very comfortable with politics but slowly and steadily I got adapted to the political culture of Kerala", Prof. Radha explained. Palakkad has developed over the years, she felt and said "though people still feel it needs more development in comparison to other Kerala towns. I could have taken up a job while in Palakkad but family was my first priority, hence I spent my time in bringing up my daughter Anupama who is now married and settled in Kochi".

She emphasized "my husband was very popular in Palakkad and as the UDF convenor he was too busy with party and public life. So I concentrated on the family front. I loved gardening and started growing vegetables in the backyard of my house. Not because I was a botany student but like my father I had interest in agriculture".

"When we moved to Thiruvanthapuram when



Sriprakash Menon

he was the finance minister, I studied mural, Tanjore and nib paintings besides metal embossing. I continued with paintings for sometime. As a politician's wife people generally think life is very challenging but I never felt it that way. No doubt life gets very hectic as there are

always people in your house for meetings etc when he is in town. But I got used to being busy organizing breakfast, lunch and dinner for guests", she described. To be frank, she confessed "I am not a political

person and is not interested in commenting on national issues but with long association with my husband's public life, I supported him in his election campaigns and have also gone for door to door canvassing.

Though some people hinted to me to get into active politics but I never jumped in to politics." Prof. Radha is not ritualistic though she is spiritual. She said "I am a total vegetarian and prefer south Indian food. I love traveling and with my sister have gone to a few countries abroad".

On women empowerment, she remarked "they should have a modern approach and should go for higher education. They should take up employment also to enhance their economic condition. There is a marked change in Kerala as far as women are concerned as more and more women are coming in to politics. In fact, in this panchayat elections, women have fifty per cent of the total seats"

The Governor's position is apolitical hence cannot be part of any party politics, so she would not comment anything on the present day politics. When asked whether Sankaranarayanan would be the next chief minister of Kerala, she smiled and looked away at the over lapping waves of the Arabian Sea across the VVIP waiting lounge of the Raj Bhavan.



Governor K. Sankaranarayanan and family with President Pratibha Patil

Your Office



Krishna Kumar R Nair
Consulting Interior Design

CASE STUDY OF INTERIOR DESIGNING OF AN OFFICE

When it comes to doing business king size, the rich and the famous are constantly looking to raise the benchmark. Possessing a fabulous office is their top priority and their quest for excellence is continuous. Having worked with many ambitious and confident clients earlier, I was very familiar with their thinking and mode of working.

Suresh Kumar, Managing Director of M/s. Seagull Group of Companies, handed over to me the keys of the 1600 square feet of office space at Wellington Business Park II at Andheri (E), reposing his faith in my capabilities. (He had seen my previous projects without my knowledge).

He had a fair idea of his dream office. I was supposed to transform that dream into reality. Being globe trotter, he wanted his office to be state of the art and utilitarian. Located near international airport this brand new building fortunately has a lot of natural light.

My idea of the proposed office was to have maximum exposition, lots of natural light, and vastu friendly orientation. So we prepared a few designs and he approved one that he thought the best to suit his needs. The action plan was set; the contractors were selected, for carpentry, civil, pop work, electrical computer cabling, and

painting, polishing etc. It took hardly ten minutes to finalize them, since he had previous experience of making a few offices for himself.

Once the floor plan was frozen in my mind, I myself wanted him to live at the site to have a real feel of actual sizes of each cabins, cubicles, staff area etc. We organized the marking on the floor, and got it approved from him, so that any additions and alterations can be done then and there and avoid alterations later.

The owner being a staunch believer in vastu, his cabin was stationed at the south west part of the premises, and the north east area was allotted to the

conference room. The accounts department area was given the south west part of the staff pool, with a cubicle for the Accounts Officer and subordinates in proximity to him. The General Manager has been allotted a cabin very close to the owner's cabin, since he will always be in touch with him, a small meeting room next to him for the staff to do general meeting with the candidates and vendors etc.

The main cabin being on south west area and having two huge windows on south and west sides, throws lots of natural light inside. This made me think of a combination of white, brown, and mustard in colour and the latest brown



vener (called smoke) was selected along with mustard back painted glass, and white glass slabs of six feet by four feet in size for the table, smoke veneer and nonferrous glass top. A small temple was set on the north west corner of the cabin made of glass coated white slabs. The wooden wenge flooring gives the ultimate impeccable look to the décor.

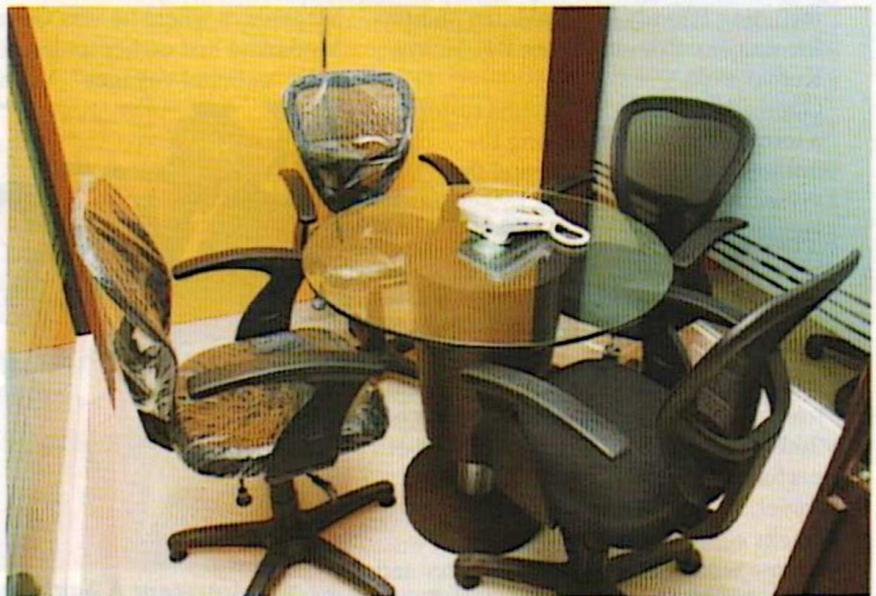
The staff pool is big and open, with lots of natural light filtering in, from the back ground and everybody has his/her privacy, the glass fitted on the cubicle was custom made especially for us which is fabric sandwiched and laminated ones, for extra safety. When natural light falls on it gives an awesome look, the person sitting behind is not seen by the visitors and he can see the world outside. To give the edges extra safety and to increase the aesthetic value, we have given a wooden curb that is painted in high quality metallic DuPont paint in the shade of brushed steel. The staff area being open and huge, we had given wenge laminate with brushed steel grooves with panelling behind them to give a fascinating look to it. At the same time the director's bath room door is chemo flashed with the grooves, one cannot distinguish the door leading to the bath room from the office side.

The owner wanted his travel desk to look really different, to suit his class. After lots of thought we have decided to give a bend glass to make the customers to sit comfortably and if they have to pen down something, they have the provision to do so, at the same time the privacy of the staff also was taken care of. The branding behind the staff is designed by the owner himself and it turned out be very good, and added value to the decor.

The passage connecting the entire department was made as short as possible so that we do not have to lose an inch of space unnecessarily. To break the monotonous plain ceiling, I decided to give shadow boxes with purple shade and blue RGB lights inside. The ceiling above the travel desk and the general staff is painted in mustard shade to invite the tint of mustard shade that the inside of main cabin has. Sureshji always had a dream of having a *nilavilakku* in his office, and surely it should incorporate into the decor which has to be seen from every corner of the office. I felt I have fulfilled his dream.

The conference room was incorporated with state of the art video conferencing, projector, motorized cameras etc. The entire office is covered by surveillance system that can be operated with a cellular phone sitting in any part of the world. The system is controlled by swipe cards to restrict the unauthorised persons entering the office. The music system is controlled by the receptionist, and she is allowed to play only instrumental music as a therapy to motivate his subordinates.

The reception is separated from the main



MAGICIAN MUTHUKAD'S MISSION INDIA TO UNIFY INDIA

Gopinath Muthukad, whom the Governor K Sankaranarayanan described as the "Nationalist Magician with an international Reputation" provided a curtain raiser of the shows he would put up during his 60-day Mission India, a trek through the country to promote an anti-terrorist campaign and develop the spirit of nationalism. The show was appropriately enough held on the terrace of Taj Mahal Hotel, against the backdrop of the Gateway of India, which had been the epicenter of the terrorist attack on Mumbai city on 9 November 2008.

The show was inaugurated by Rishi Raj Singh, Director, CBI in the presence of the media and prominent personalities including Parvaty Omanakuttan and the Income Tax Commissioner P K Vijaya Kumar.

Gopinath presented two items restoring a torn newspaper, signifying the unification of the country and the vivsection of Bharat Mata by separatists and terrorists.

Gopinath's Mission India will be launched on 2 October at Kanya Kumari by the Chief Minister of Kerala, V S Achuthanandan. It will go from village to village, city by city and town by town till it reaches Kashmir on 30 November. The 25-member team of performers will use a bus for their travel, and will be accompanied by two trucks carrying their equipment. The troupe will be provided with shelter and food on the way by the Ministry of Defence and among the sponsors are

the Life Insurance Corporation of India, Federal Bank, and Indian Oil Corporation. The roadshow will convey a strong message of national unity.

The Shailaja Nair Foundation and its Director, Pratap Nair sponsored a full-fledged show of Gopinath Muthukad's World of Magic at the Guru Vidya Hall at Dadar, the same evening, 24 September. The Governor of Maharashtra, K Sankaranarayanan and Mrs. Radha Sankaranarayanan were the Chief Guests.

The Governor lauded the passion of Muthukad to undertake journeys through the country to spread the message of national integration and to campaign against terrorism. He recalls attending the show when it visited Meghalaya where he was Governor. Muthukad had earlier undertaken three such "national voyages" Vismaya

Bharata Yatra (2002), Gandhi Mantra (2 October 2007 to 26 January 2008) and Vismay Swaraj Yatra (2 October to 30 November 2007)

Muthukad's Magic Academy, Thiruvananthapuram, has announced INDIA Jaal 2011, a two-day national convention of magicians devoted to national integration, communal harmony and social amity. Magic Academy is Muthukad's training school of budding magicians in Thiruvananthapuram. It also runs a periodical magazine VISMAYAM. P K Vijaya Kumar and Pratap Nair besides the Governor, eulogized Gopinath Muthukad's services to the nation.

Muthukad and his troupe presented a number of mystifying illusions in the two-hour show.



Governor K Sankaranarayanan launches Mission Indian 2010. Pratap Nair, Prof Radha Sankaranarayanan and Gopinath Muthukad look on.

office with the same kind of glass with a swipe card entry, and it has a seating capacity of eight persons, at any given point of time, and wall behind the visitor's sofa is panelled with mirror, to give a sense of space. The opposite wall with a notice board made out of back painted glass and an MDF panel next to that, and the colour combination is again harmonised with wenge laminates with brushed steel grooves. This office has turned out to be a stark simple space providing the perfect ambience for a creative thought. The team work was excellent, not to forget the kind of faith Suresh Kumar had on me. And the Mount Blank he gifted me on the day of opening underlines the same. ■



Business, Finance and Investment

DIRECT TAX CODE BILL, 2010



Jacob Koshy

Finance Minister has introduced The Direct Taxes Code Bill, 2010 (DTC) in the month of August 2010 for parliamentary debate and discussion. The proposed DTC will be effective from April 1, 2012 and will give sufficient time for the tax payers to deal with the provisions and more importantly, restructure their operations as they switch over to taxation under the DTC. A number of stringent proposals were brought in the original DTC introduced for debate in 2009. Earlier during the year, FM had released a Revised Discussion paper and had adequately addressed the concerns posed by the industry as well as various stake holders. The new DTC is in line with the revised discussion paper and not at variance with the provisions of current law. The major changes are on account of general anti avoidance rules (GAAR) provisions and phasing out of profit linked exemptions. The DTC also combines all direct taxes under one Code which is a very welcome move.

Tax Rates**•Individuals**

0-200,000	Nil
200,001-500,000	10%
500,001-1,000,000	20%
1,000,000 and above	30%

In the case of senior citizens, the threshold is raised to Rs 250,000 and the taxation regime under the proposed DTC is gender neutral.

•Corporates

Domestic/Foreign Company	30%
Minimum Alternate Tax (MAT)	20% of Book Profits
Dividend Distribution Tax (DDT)	15%
Wealth Tax	1% on Net Wealth exceeding Rs 1 Cr both individuals & corporates

Residential Status

Companies having a place of effective management in India at any time in the year will be considered as resident in India. Individuals continue to be governed by the number of days stay in India for determining the residential status for taxation.

Income from Business

A few major changes proposed are given below:

•MAT is a levy on Corporates on its Book profits irrespective of its taxable income being negative and the MAT credit is allowed to be set off against the regular tax up to 15 years. SEZ Developers & SEZ units have been included in the ambit of MAT and DDT.

•Tax holiday for some projects now available up to March 31, 2012

•In-house R&D expenditure qualifies for weighted deduction @ 200%

Capital Gains

Major changes proposed under capital gains are given below:

•Capital gains tax payable only on 50% of the gains in case equity shares of a company or unit of an equity oriented fund held up to one year if STT is paid on the transfer

•Fair market value of the asset as on 1 April, 2000 to be substituted for purchase price of the asset at the option of the tax payer, advanced from 1st April 1981.

•Capital gains on transfer of original asset exempt if residential house is acquired, provided not more than one residential house is owned on the date of transfer of original asset

•The capital gains exemption available on reinvestment shall stand withdrawn if, besides other conditions, the residential house so purchased is transferred within a period of one year, as against three years as specified in the Income-tax Act, 1961.

Employment Income

•Tax regime of exemption at all three stages (Investment, Interest Accretion & Withdrawal) (more popularly known as EEE) method of taxation retained in tax saving instruments such as Provident Fund under Provident Funds Act, 1925, any other provident fund set up by the Central Government and notified in this behalf, approved

Superannuation Fund, payment of life insurance premium etc.

•Health insurance premium, tuition fees qualify for additional deduction to the extent of Rs. 50,000.

•Medical reimbursement exemption limit increased from Rs 15,000 to Rs 50,000.

•The scope of taxation has been widened for the policyholders. The amount received from the life insurance policy would be subject to tax as 'Income from Residuary Sources' unless: (i) distribution tax of 5% has been paid by the insurance company; (ii) it is received on maturity; (iii) received on maturity subject to satisfaction of certain conditions such as premium paid for any of the years not exceeding 5% of the capital sum assured.

Income from House Property

•Two or more persons owning a house property to be considered as an Association of Persons if their shares are not definite and ascertainable

•Income from house property to be computed only if the property is let out thereby the notional income basis of taxation is done away with.

•Even if letting out of house property is in the nature of trade, commerce or business, the rental income there from will be taxable as Income from House Property.

•Interest on loan against self occupied house property continues to be deductible to the extent of Rs. 150,000

General Anti-Avoidance Rule (GAAR)

•The DTC continues with the provisions of GAAR wherein Commissioner of Income-tax has been empowered to declare an arrangement as impermissible if it has been entered into with the objective of obtaining a tax benefit and lacks commercial substance. This is in line with the principles of taxation of substance over form.

•Any arrangement would be presumed to be for availing tax benefits unless the tax payer demonstrates that availing tax benefits was not the main objective of the arrangement

•GAAR to override provisions of Double Taxation Avoidance Agreements

Wealth Tax

•Non profit organizations exempted from levy of Wealth Tax

•New categories of wealth introduced for levying wealth tax are (i) archaeological collections, drawings, paintings, sculptures or any other work of art (ii) watches having value in excess of Rs 50,000 (iii) Equity or preference shares held in Controlled Foreign Companies

Returns and Assessment

•A consolidated return of its tax bases, which includes return of income, net wealth and dividend/income distributed in specified categories of taxpayers required to be filed by the tax payer.

•The forum of Dispute Resolution Panel to be available to any class of persons as may be prescribed

Tax Deduction at Source

•The rates for deduction of tax at source on payments to residents range from 2% to 30%

•The rates for deduction of tax at source on payments to non residents range from 10% to 30% •Failure to furnish Permanent Account Number continues to result in deduction of tax at a higher rate of 20%

Mutual Funds

•Distribution Tax of 5% to be levied on distribution of income by an Equity Oriented Mutual Fund. Such income shall be exempt in the hands of the investors.

•Income distributed by funds other than Equity Oriented Mutual Fund will be taxable in the hands of the investors and not subject to levy of distribution tax

Taxation of Trusts

•Simplified provisions for taxation of Trusts introduced in DTC

•Provisions relating to taxation of business income of trust at maximum marginal rate dropped and tax rate applicable to such income is prescribed in DTC.

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Beauty Care



Prabha Parameswar

An Eye For Beauty

Undoubtedly, the beauty of a woman's face depends largely on her eyes. Many poets have waxed eloquent on the beauty of the eyes. Dull eyes, lively eyes, clear eyes, sparkling eyes, there are innumerable adjectives to describe them. Eyes speak for themselves, without words, when we communicate to our loved ones across the distance of a room. They express joy, sorrow, disappointment, and many such emotions. As a wise man once said, 'our eyes are the windows to our soul.'

Still, we generally do not take enough care of our eyes. We watch our loved ones through them. With a little care, we can keep our eyes healthy and beautiful. Especially in today's world when we watch the computer for long hours, when we send smses from our mobiles, when we look for long hours at the TV screen, our eyes are put to continuous strain. They become weak and dull and even our vision is affected.

Tips for healthy eyes

Eyes need vitamins A, B and C for proper sight, which is its basic function. Vitamin A prevents night blindness and eye fatigue, vitamins B & C prevent cataracts and eye strain. An important rule is to avoid reading in dark or dim



Eyes are windows to the soul

light as they put pressure on the eyes. It is also not good to lie down and read for long hours. When we watch the computer screen while working we must blink our eyes often and move our eyes away from the screen every fifteen minutes or so, for a few seconds. Moving the eyeballs from left to right, rolling the eyes for a few seconds, are good eye exercises. We should avoid our eyes from becoming dry. Neither should they be watery. Yellow and red eyes are signs of infections and diseases and should be shown to the eye specialist to prevent damage to our sight. We should take a diet rich in fruits and vegetables, inhale plenty of fresh air, go for walks in the early mornings and evenings, and drink lots of water. All these will bring a shine and sparkle to our eyes.

If the doctor recommends spectacles, we should immediately start wearing them. Nowadays spectacles come in different styles to suit the shape of the face. Of course, contact lenses are there. We should follow the instructions and use the lenses accordingly.

For dull, tired eyes

Dab rose water in cotton pads and keep them over the eyes for fifteen minutes. Rose water soothes cools and refreshes the eyes. Washing our faces and eyes with cold water as soon as we get up in the morning also refreshes the eyes.

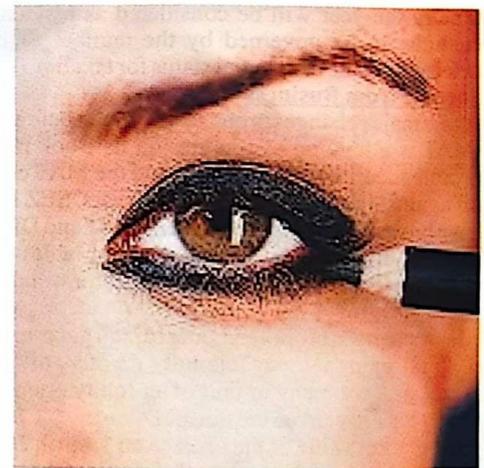
For black circles around the eyes

Apply a teaspoon of almond oil mixed with half teaspoon of lime juice on the dark surface around the eyes at

night. Wash with water in the morning. Before bathing, apply a paste of tomato and lime juice for twenty minutes around the eyes. Over a period, the dark circles will disappear.

Eye Makeup

Good eyebrows form the frames for the eyes. The shape of the brows should match the features of the face and the shape of the eyes. The latest trend in eyebrows is to have a gentle arch, natural yet stylish. If the eyebrows are scanty, we can use eyebrow pencil to accentuate and shape the brows with



Eye Makeup

light feathery touches Before starting on eye make up, it is good to apply cold compress- cold tea-bags, cucumber slices, or ice compress over the eyes for ten minutes. This reduces puffiness of the eyes. Of course, there are creams available in the markets. Next, apply a light moisturizer around the eyes. Now apply a concealer or foundation across the eyelid, blending gently up towards the eyebrow. The concealer hides the blemishes or

wrinkles around the eyes. Next, we can apply eyeshadow above the eyes. Eyeshadows give depth, brilliance and life to the eyes. The most suitable shade of colour is, of course blue, though we can use eyeshadows of any colour to suit the dress we are wearing. The eyeshadow should be applied with the fingertips in a narrow strip over the eyelids from the inner corner to the outer corner, the colour being darkest near the eyelids. The fashion today is to have a darker shade close to the upper eyelashes and a lighter or different shade over the rest of the eyelids. This gives extra depth to the eyes. The eyeliner is now drawn as close as possible to the upper eyelashes. It is also drawn on the narrow ridge above lower lashes in a faint line. Use of eyeliners make the eyes look large and bright. We can shape our eyes with the deft use of eyeliners. Next, we have to use mascara. Mascara gives the glamorous starry-eyed look to the eyes because they make the lashes look longer and thicker. Apply mascara with a clean brush, making sure to stroke the mascara from the roots to the tips of the lashes in outward slanting strokes. This creates a wide-eyed look. For late-night



or party eye make up, we can apply a little gold or silver eyeshadow that gives the glamorous look. If the eyelashes are thin, there are eyelash curlers available. However, they must be judiciously used to blend well the natural lashes without injuring the thin skin around the eyes.

Smokey eye make up

The latest trend is Smokey eye make up where three tones are used to create

Smokey Eyes

a glamorous, trendy, yet natural look. First, apply an oil free concealer or foundation on the eyelids. Then a neutral coloured base eye shadow generally beige, is applied over the eyelid from the eyelashes up to the brow bone. Now using eyeliner, line the entire eye, upper eye- and lower eyelash lines and soften the line with an eyeshadow brush. The next step is to apply black eyeshadow powder on the upper eyelid and smudge the



Eyeshadow gives depth to the eyes shadow. Apply either brown or grey shadow over the entire upper eyelid area so that when the eyes are closed the darkened area round the eyes look oval. Apply black eyeshadow powder on the lower lid and smudge it for softened effect. Here also apply the general brown or grey eyeshadow over the lower part of the eyes so that the colour blends naturally in a circle. Apply mascara liberally on the eyelashes. The eyes look gorgeous stunning and trendy.

Fun styles with your eyes

Instead of just brown or grey eyeshadows, try blue green or any other colour shadows that match your dress.

A shimmer or glitter on your eye shadow is great for a party make up.

If you play up your eyes, it will do good to play down your lips. A neutral lip- liner is best. ■

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Your Health

Malaria, Dengue fever and Chikungunya



Dr Sandhya P Varier



Many viral infections are prevalent these days in our city and continue to spread its grip day by day. Malaria, dengue fever, chikungunya are the most common among them. Mosquitoes are the vectors of these infections. The people of Mumbai are more exposed to these infections due to the higher density of population and poor hygiene.

Malaria

Malaria is caused by certain types of viruses such as *Plasmodium Falciparum*, *Plasmodium vivax*, *Plasmodium ovale* and *Plasmodium malariae*. The carriers of the viruses are the female anopheles mosquitoes. The virus mainly destroys the red blood cells (RBCs), so anaemia is a main symptom in malaria. Due to the destruction of RBCs, the liver functions deteriorate. The other symptoms of

malaria are fever, malaise, headache, sometimes vomiting, diarrhoea and jaundice. There may be tenderness of liver and spleen.

Dengue

Dengue fever is mainly caused by Dengue flavi virus. The vector in this case is *Aedes aegypti* or *Aedes albopictus*. The main symptoms are fever, malaise, headache, backache, arthralgia (joint pains), nausea, vomiting, enlargement of lymph nodes and some skin rashes also. The intensity of the illness will depend on the immunity level and age of the patient.

Chikungunya

Chikungunya is caused by chikungunya virus. The vector is *Aedes* mosquito. The name Chikungunya, is derived from the Makonde, (a place in Africa, where this illness was first detected), word meaning "that which bends up" in reference to the stooped posture developed as a result of the arthritic symptoms of the disease. The symptoms are almost similar to Dengue fever. Main symptoms include fever upto 40 degree Celsius, skin rashes on the body and occasionally on the legs and hands, joint pains, or arthritis affecting multiple joints. Symptoms such as headache, conjunctival infection

and slight photophobia, (avoiding light) are indicated in rare cases. Fever lasts for 2 days and then ends abruptly. Other symptoms are headache, insomnia, etc which may last upto 5 or 7 days. Joint pains last for a longer time, sometimes for about two years, depending upon the age of the patients.

All these diseases are diagnosed by the signs and symptoms as well as lab investigations like blood tests, ultrasonography etc. They should be undertaken as per the advice of a qualified doctor.

Preventive Methods

As all these infections are spread by mosquitoes, the first line of prevention is mosquito control. Use of mosquito repellents, and insecticides are essential. Wearing bite proof clothing, securing screens on windows and doors to keep out mosquitoes from the house is helpful. Stagnant water is the breeding grounds for mosquitoes and should be cleaned properly.

How Ayurveda helps

Ayurvedic treatment is aimed at controlling the symptoms as well as improving one's immunity levels to resist the virus. Certain medicines for internal as well as external use are employed for this. It is always best to take the advice of a physician in the initial stages itself for proper diagnosis and treatment.

Natural precautions:

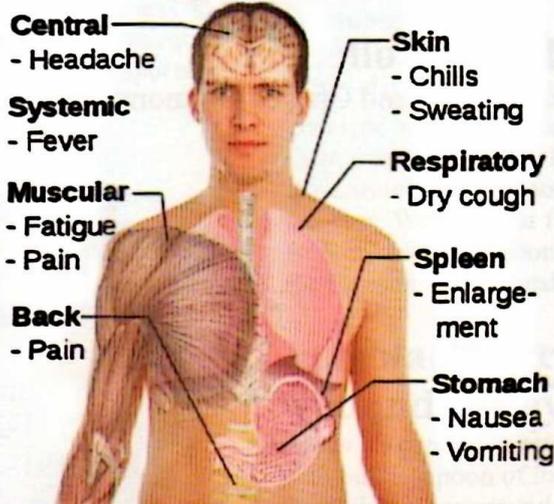
It is good to boil water with *tulsi* leaves and black pepper powder and drink this. It helps in bringing down the high fever.

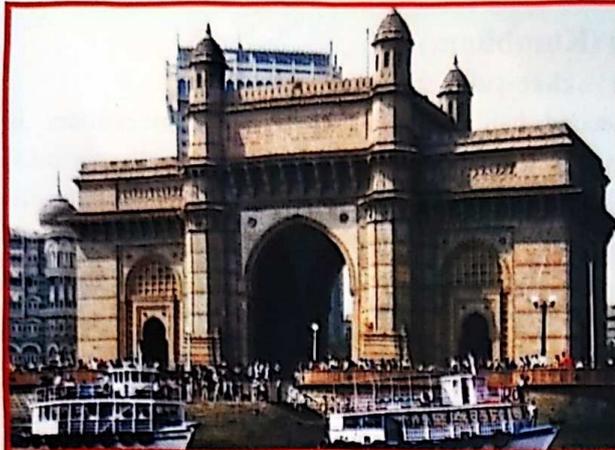
It is always very good to drink hot water.

The patient must avoid fried food, and must eat easily digestible food.

It is not good to eat outside food when one is suffering from or has just recovered from these illnesses. ■

Symptoms of Malaria





MUMBAI NEWS DIGEST

KIM News Bureau

Platinum Hospital Opens

Mulund: Maharashtra Governor K Sankaranarayanan declared the modern Platinum Hospital near Mulund Checknaka open. This is contiguous to the establishment of Icon Heart Institute at Icon Hospital at Dombivli and Platinum Heart Institute at Mulund itself. Both these institutes have already earned a high reputation by providing specialised facilities for treatment of heart diseases. Governor in his inaugural address pointed out that there was a tendency among new and speciality hospitals to squeeze the patients for money by ordering unnecessary tests and medicines and hoped that the new hospital would be an exception to that trend. Dr Bijoy Kutty, Managing Director of the



Governor K Sankaranarayanan at the opening of Platinum Hospital. On the right Dr Bijoy Kutty addresses the gathering

hospital, in his address emphasized their commitment to provide the best facilities at the lowest cost to all especially to the poor. In this 40-bed hospital, ten other departments also would function so that the patients

around the hospital could access immediate medical care in all emergencies. A part from Dr Bijoy Kutty, Dr Anooj Bhasin and Dr Sanjit Paul are the other two promoters of the Hospital.



Malayali Portal- Need of the Hour, says Governor

Malayali Online Portal is the need of the hour, says Maharashtra Governor K Sankaranarayanan. He was inaugurating Mumbai Malayali Dot Com Community Portal at Raj Bhavan Daily news, information on Malayali organisations and religious centres, directory, matrimonial, astrology, social networking, arts and literature and sports are some of the highlights of the portal. Editor A M Divakaran explained the working of the portal. T Jayarajan, Srichithran and M J Deepjith were present on the occasion.



Governor K Sankaranarayanan inaugurates Mumbai Malayali Dot Com Community Portal at Raj Bhavan

Kanakabhishekam



Kanakabhishekam is a rare event that comes across one's life. You may have seen four or five generations alive simultaneously but it is all about daughters or daughters and sons in a mixed group but it is very rare a person is alive with all his or her sons, grandsons and great grandsons alive at the same time. If the eldest of the four generations reaches the age of eighty five, it is an occasion to celebrate Kanakabhishekam. Now A V Laxmi Ammal of Sunny Dale, Lokhandwala Complex, Andheri West, celebrated her Kanakabhishekam on September 23. Her eldest son Gopalakrishnan, grandson Prashant and great grandson Nishant were all excited about Laxmi Ammal reaching the turning point of Amritotsavam. On this day, there is a ritual of showering the person with gold. Laxmi Ammal's children, grandchildren and great grandchildren too made this event an occasion to remember for ever. All relatives and close family friends were there to wish Laxmi Ammal.

Onam Celebrations:

Various Malayalee Organisations in Mumbai celebrated Onam in the month of September. Details are given below.

Ambernath: Lok Nagari Malayali Association, a new organisation of Keralites of Lok Nagari of Ambernath East, on Sept 19.

Andheri West: Andheri West Keraleeya Samaj on Sept 19 at St Antony's School, Yari Road, Versova.

Bhayander: Bhayander Malayali Samajam celebrated Onam on Sept 26 at Sacred Heart Welfare Centre.

Borivali: Borivali Nair Welfare Association on Sept 26 at Bhatia Hall. Chief Guest Gopal Shetty MLA.

Chembur: Chembur Nair Seva Samiti at Subrahmanya Temple Hall, Chheda Nagar on Sept 19. P Mohan Kumar IRS was the Chief Guest.

Dombivli: Dombivli Keraleeya Samajam at Thunchan Memorial Hall, Dombivli West on Sept 12.

Lodha Haven 'Thanima' at Chandresh Lodha Memorial School on Sept 12. V R Sudheesh was the Chief Guest.

Nair Welfare Association celebrated Onam and 22nd Annual Day on Sept 19 at Sri Varad Siddhi Vinayak Seva Bhavan, Siddhi Vinayak Nagar, Manpada. Dr Bijoy Kutty was the Chief Guest.

Regency Housing Society on Sept 26.

Goregaon: Tamil Malayalam Association of Vivek College of Goregaon celebrated Onam on Sept 8 at the college premises. Kerala in Mumbai Editor Satyanath was the Chief Guest.

Goregaon NSS celebrated Onam on Sept 12 at Vivek College Premises.

Jogeshwari: Jogeshwari Malayali Welfare Association on Sept 26. K S Menon, President of Keraleeya Kendra Sanghatana inaugurated and Ravindra Waikar MLA was the Chief Guest.

Kalyan: East Kalyan Kerala Samajam at Thees Gaon Naka Periyar Ramaswamy Naicker School Hall on Sept 26. Fr Davis Chiramel and Ganpat Gaikward MLA were Chief Guest and Guest of Honour respectively.

Kalyan West Malayali Samajam celebrated Onam on Sept 26 at Sri Sai Hall. Leela Unnithan was the Chief Guest.

Kanjur Marg: Kanjur Marg Malayalee Welfare Association celebrated Onam along with 17th Annual Day, on October 2 at St Francis Xavier's High School. Sanjay Dina Patil was the Chief Guest while G Mohan Nair (Div. Commercial Manager, Western Railway), Baba Kadam (Municipal Kamgar Sena) were Guests of Honour.

Kandivli: Charkop Malayali Samajam on Sep 26 Oxford High School, Sector 5.

Lokhandwala Township Malayali Association at Ali Khan Hall, Kandivli.

Kandivli Malayali Samajam celebrated Onam on Oct 2 at Keval Baug Trust Hall.

Kurla: Nehru Nagar Welfare Association at Adarsh Vidyalaya, Chembur on Sept 19.

Marol: Odakkuzhal celebrated Onam on Sept 19 at Marol Education Academy premises. Preethi R Varier and Vidya Nair, runners up in Idea Star Singer and classical dances at Mumbai University Youth Festival respectively, were felicitated.

Matunga: 'Karma', the organisation of Malayali employees of Matunga Workshop of Central Railway, on Sept 12 at Matunga Railway Canteen Hall on Sept 12.

Mira Road: Mira Road Malayali Samajam celebrated Onam on Sept 19 at St Thomas Church Auditorium, Sai Baba Nagar. President R Sadasivan Pillai inaugurated the celebrations.

Panvel: Panvel Malayali Samajam on Sept 26 Sri Kripa Hall, Kanta Colony.

Thane: Thane Nair Welfare Association at Nair Bhavan, Sree Nagar on Sept 19. Municipal Councillor Manoj Shinde was the Chief Guest.

Thane Vartak Nagar Keraleeya Samiti. Pratap Sarnaik MLA was the Chief Guest.

Wagle Estate Malayali Association on Sept 19, at St Lawrence High School, D'Souza Wadi.

Mumbai Malayali Samajam, Shanti Nagar Thane on Sept 26 at Municipal School Auditorium, Kisan Nagar, Wagle Industrial Estate.

Vile Parle: Vile Parle Malayali Samajam on Sept 26 at Gomantak Hall, Malaviya Road, Andheri East.

Literary Contest

Keraleeya Kendra Sanghatana is organising a literary contest for Malayalees staying outside Kerala. The contest covers Short stories, poems, essays, short plays and drama. Stories and essays should not exceed 20 pages while poems should not be more than 40 lines. Subject for essay is 'Viswamanavikathayum pravasi Malayali Sanskritiyum Thammilulla Parasparyam'. Short plays shall not exceed 45 minutes and drama 2 hours to perform. All entries should be original and should be written on one side of the paper and three copies of each should be submitted on or before November 30 to General Secretary, Keraleeya Kendra Sanghatana, 3/B Venkatesh Nivas, 37 Bavudajee Road, Matunga, Mumbai 400 019.

The prizes in all categories will be Rs 10,000 and Rs 5,000 for first and second winners respectively. For details contact 24013774, 9869403661.

Free Medical Camp

Mulund: A free Ayurvedic Medical camp was conducted under the auspices of Mulund Kerala Samajam on Sept 19 at Varadalakshmi Building, Mulund East. Dr Dinesan Namboodiri was in attendance.

Sad Demise



Smt. Sulochana Nair (Ex Western Railway) 72 years and resident of Nikita CHS, Military Road, Marol, Mumbai/Pandalanghat House, Cheramangalam, Palakkad, Kerala and w/o Late K.S Nair, Kannayat House, Manjaloor, Kerala, died on 17th September 2010.

Deeply mourned by Sons: Lion Sudarshan Nair (Intellvisions), Suresh Nair (Siemens), Ramdas Nair (Central Railway) Daughter: Saraladevi. Son-in-law: Kumar. Daughters in Law: Tulsi, Usha and Rajalakshmi. Grand daughters : Sneha, Suma, Pooja and Meera Grand sons: Vinay and Anish

“KAAKKA (QUARTERY) LAUNCHED”

A new quarterly Malayalam magazine, KAAKA was launched in Mumbai with the first copy being handed over by eminent litterateur Kakkanadan to renowned filmmaker, Adoor Gopalakrishnan.

Edited by K I Mohan, the Little Magazine aims to promote arts, literature, cinema and culture.

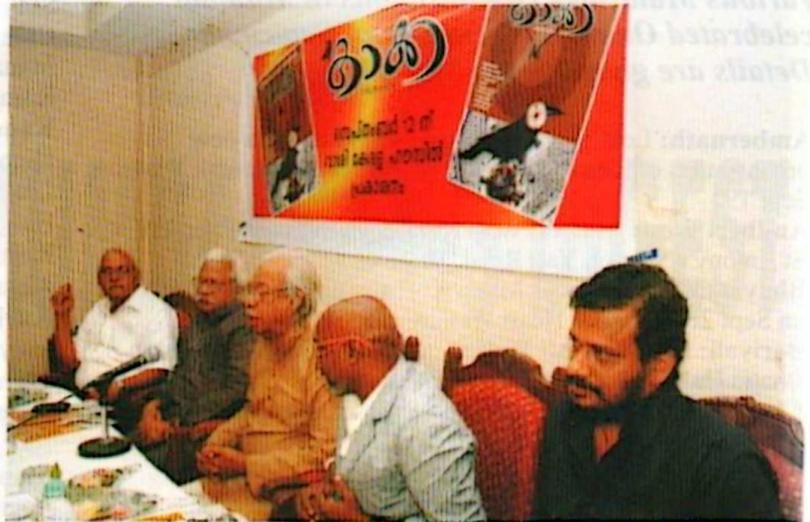
Novelist and writer, Balakrishnan, welcomed the new magazine and said anything that aims at promoting reading habits is welcome.

Kakkanadan recalled his days in Mumbai, where he had felt completely at home. Kaaka, he said, would help promote love of the Malayalam language. “I love my language as much as I can love any language,” he declared.

Adoor Gopalakrishnan said the title of the magazine was a tribute to the ubiquitous bird that was part of Malayalee life, as much as the elephant was. Focussed magazines like KAAKKA served a purpose in society, which was fast losing the reading habit, he said.

V R Sudhish, writer, said he began his literary career with Little Magazines, which had been very effective in the 1970's. KAAKKA, he hoped, would help bring the Little Magazines into focus once again.

Artist Bose Krishnamachary said space for developments in art and culture was fast shrinking in the media. KAAKKA, he said, should help highlight



Novelist Balakrishnan, Adoor Gopalakrishnan, Kakkanadan, Bose Krishnamachary and V R Sudhish at 'Kaakka' launch

this aspect.

Priced at Rs.25 a copy, the inaugural issue has a short story by Kakkanadan, and articles by Sacchidanadan, Viju V Nair, Akbar Kakkatil, P Surendran, Manasi, V R Sudhish, Kattoor Murali, and others. It has a six-page feature on the National Award winning film, Kutti Srang, along with an interview with its director, Shaji N Karun.

KCA Office Bearers

Vasai: Kerala Catholic Association Vasai Unit has elected new office bearers. They are: K O Devassy (President), Varghese Chacko (Vice President), Benny Abraham (Secretary), Shabin P Jose (Jt Secretary) and P A Francis (Treasurer). Jollichan Jacob, Paul Varghese, George C Ookkan, P T Francis, P J Devasia, C R John (Central Committee members), P T Francis, M A Lorence, Shaji Varkey, John Bosco, Antony Jacob, Dominic Pathrose, Joseph Antony, Babu Puthiri, Samuel P John, Aelikutty Varghese and K. A James (Committee members)

Kharghar Kerala Samajam Office Bearers

Navi Mumbai: Kharghar Kerala Samajam elected office bearers for the ensuing year. They are Valsan Moorkoth (President), U P Radhakrishnan (Vice President), T Sreekumar (General Secretary), M V Ramakrishnan (Jt Secretary), Manikantan Salian (Treasurer) and Sahadevan Chakrath (Jt Treasurer). M S Sajan, Johny Soriar, M V Vivekanandan, L Unnikrishnan, P K Gangadharan, Suresh Panicker, Vijay Suresh, Indira Ramakrishnan and T P S Nair are the Committee members.

CMS Alumni Association

Kottayam CMS College Alumni Association will hold their annual meet on October 2 at Sher-e-Punjab Gymkhana, Andheri East.

Bhagavatha Saptaha Yagnam

Thane: Shree Ayyappa Temple Trust of Vartak Nagar conducted a Bhagavatha Saptaha Mahayagnam from Sept 21 to Sept 28, by Kuruvallloor Hari Namboodiri. Tantri Azhakath Sastrasarman Namboodiripad was the Chief Guest. The yagnam started with the detailed description about the important aspects of the saptaham and on the subsequent

seven days, the entire Bhagavatham was recited and explained in great detail. Hundreds devotees attended the yagnam.

Matrimony Meet

Nerul: Sree Narayana Samiti conducted a Matrimony Meet on Sept 19 at Gurudeva Giri, Nerul. Hundreds of young men and women from Maharashtra, Hyderabad, Bhopal and Faridabad along with parents attended the meet, looking for suitable life partners.

Life Insurance Corporation Executive Director B Venugopal and wife Nalini jointly inaugurated the meet. President Dr K K Damodaran, Chairman M I Damodaran, Secretary Salim Kumar and many office bearers provided leadership.

Recognition to Cultural Organisations outside Kerala

Kerala Sangeetha Nataka Akademi has started giving recognition to organisations outside the State too for their cultural activities. The first certificate of recognition was given to True Indian Information and Guidance Society of Dombivli. For details, log on to www.keralasangeethanatakaakademic.com

New Office Bearers of Sree Ayyappa Bhakta Sangham, Marol

Sree Ayyappa Bhakta Sangham, Marol has elected new office bearers for the year 2010-'11. They are A Vijayasankar (President), A S Sukumaran (Chairman), P K Radhakrishnan (Vice Chairman), Suresh Nair (Secretary), K Venugopal (Jt Secretary), P G Venunath (Treasurer) and Premachandran (Jt Treasurer). K Damodaran Nair, K P Janardhanan, S Harikumar, K R Raghupalan, C Pushpangadan, P V Madhavan, T R Nambiar, Sajit Raghavan and K T Ajay Kumar are the other committee members.



Kerala in Mumbai

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